



Sheldon Thomas.

FAMOUS COMPOSERS

AND THEIR
WORKS



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Hear My Prayer O Lord.

1

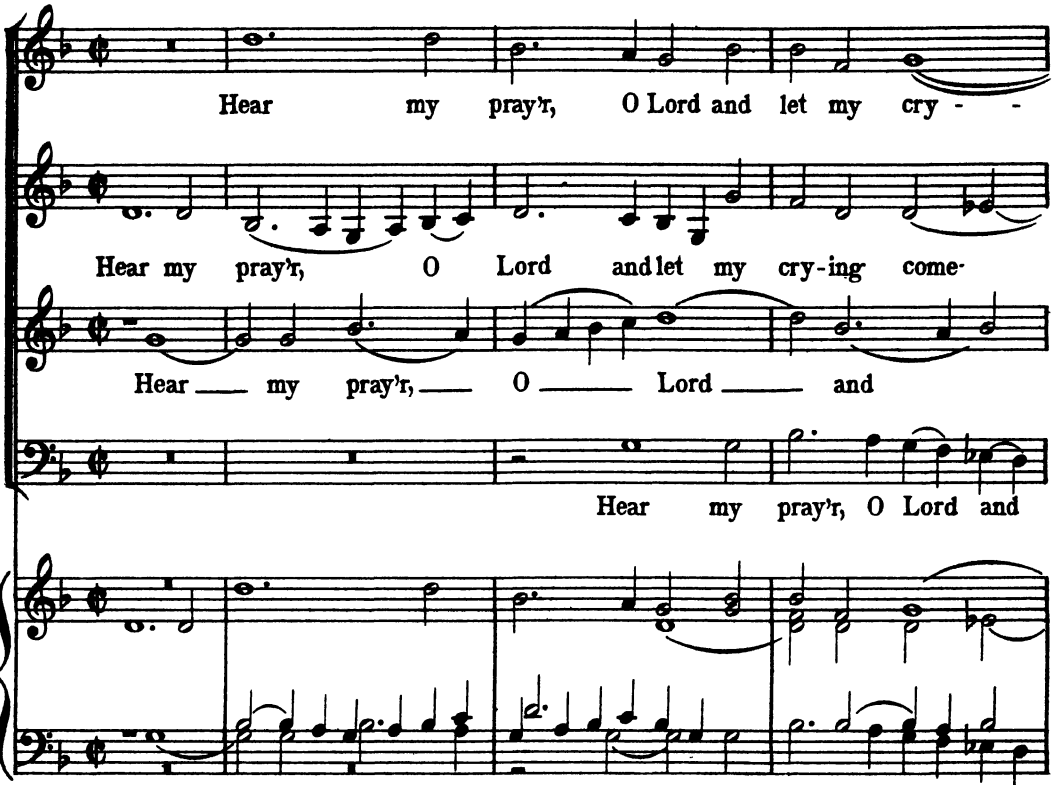
ORLANDO DI LASSO.

SOPRANO Hear my pray'r, O Lord and let my cry - -

ALTO. Hear my pray'r, O Lord and let my cry-ing come-

TENOR. Hear — my pray'r, — O — Lord — and

BASS. Hear my pray'r, O Lord and



- ing come un - - - to thee. Hide not thy face from me in

un - to thee un - - - to thee. Hide not thy face from me in

let my cry - ing come un-to ——— thee. Hide not thy face from me in

let my cry - ing come un-to thee. Hide not thy face from me in



the time of my trouble: incline thine ear un -

the time of my trou - ble: in - cline thine ear

the time of my trou - ble: in - cline thine

the time of my trou - ble: in - cline thine

to me when I call O hear me, O hear

un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

me and that right soon, and that right soon. For I have

right soon, and that right soon. For

right soon, O hear me and that right soon. For

right soon, O hear me and that right soon.

ea - ten ash - es as it were bread, as it were bread,

I have ea - ten ash - es as it were bread, as it were bread, For

I have ea - ten ash - es as it were bread, and

For I have ea - ten ash - es as it were bread, and

as it were bread and mingled my drink with

I have ea - ten ash - es as it were bread and min - gled

min - gled my drink with weep - ing, with weep - ing,

min - gled my drink with weep - ing. My

weep - ing. My days are gone like a sha - dow

my drink with weep - ing. My days are gone

My days are gone like a sha - dow

days are gone like a sha - dow and

and I am wi - thered like grass.

like a sha - dow my _____ days are _____ gone But

I am wi - thered like _____ grass, and I am wi - thered like grass.

I am wi - thered like _____ grass, and I am wi - thered like grass.

But thou O Lord shalt en - dure, shalt _____ en -

thou O _____ Lord, but thou O Lord shalt en - dure,

But thou O _____ Lord shalt en - dure for e - ver, but

But thou O Lord shalt en -

dure for - e - - - ver, and thy re - mem -

but thou O Lord shalt en -

thou O Lord, but thou _____ Lord _____ shalt en -

dure for - e - - - ver, for - - - e - ver

brance and thy re - mem - brance ——— through - out
 dure for e - - - ver, for e - - - - ver and
 dure for e - ver for e - - - - ver and thy re - -
 and thy ——— re - mem - - -

all ge - ne - ra - - - tions, through - out all ge - -
 thy re - - - mem - brance, thy re - mem - - brance
 mem - brance through - out all ge - ne - ra - - tions through
 brance

- - ne - ra - - - - tions.
 through - out all ge - - ne - ra - - - tions.
 - - out all ge - ne - ra - - - - tions.
 through - out all ge - - ne - ra - - - tions.

Gloria in Excelsis.

FROM THE
MISSA PAPAE MARCELLI.

PALESTRINA.

Intonation (SOLO.)



TUTTI.

Soprano I. *mf* Et in ter - ra pax — ho-mi-ni-bus bo - nae vo-lun-ta - tis lau- *cresc. f*

Soprano II. *mf* Et in ter - ra pax ho - mi - ni - bus bo - nae vo-lun-ta - tis lau- *f*

Contralto I. *f* Bo - nae vo-lun-ta - tis

Contralto II. and Tenor.*) *mf* Et in ter - ra pax ho - mi-ni - bus *ALTO. f* *Tenor tacet.* lau-

Bass I. *f* Bo - nae vo-lun-ta - tis

Bass II. *mf* Et in ter - ra pax ho-mi-ni - bus *f* lau-

Tranquillo. *Vivo.*

da - mus te, be-ne-di-ci-mus te, glori-fi-ca-mus te. Gra-ti-as

da - mus te, be-ne-di-ci-mus te, glori-fi-ca-mus te. Gra-ti-as

be-ne-di-ci-mus te, a-do-ra-mus te, Gra-ti-as

da - mus te, a-do-ra-mus te, glori-fi-ca-mus te. Gra-ti-as *f* *FALL.*

be-ne-di-ci-mus te, glori-fi-ca-mus te.

da - mus te, a-do-ra-mus te, Gra-ti-as

ore - soon - - do - - *f marcato.*
a - gi - mus ti - - bi pro - pter mag - nam glo - ri - am tu - - am.
a - gi - mus ti - - bi tu - - am. *mf* *f* Do - mi - ne De -
a - gi - mus ti - bi *ALTO:* *crescendo.* Do - mi - ne De -
a - gi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am.
pro - pter mag - nam glo - ri - am tu - - am. *mf* *f marcato.* Do - mi - ne De -
a - gi - mus ti - - bi Do - mi - ne De -

f De - us Pa - ter om - - ni - po - tens. *p* Do - mi - ne Fi - li, Do -
us, Rex Coe - les - tis. *p* Do - mi - ne Fi - - li, Do -
us, Rex Coe - les - tis. *p* Do - mi - ne Fi - - li, Do -
f ALL. De - us Pa - ter om - ni - po - tens. Do -
us, Rex De - us Pa - ter om - ni - po - tens. *p* Do -
us, Rex Coe - les - tis Do - mi - ne Fi - li, Do -

p - mi - ne Fi - - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - - su Chris -
- mi - ne Fi - - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - - su Chris -
- mi - ne Fi - - li u - ni - ge - ni - te Je - - su Chris -
ALTO: *f* - mi - ne Fi - - li u - ni - ge - ni - te *mf* *ALL.* Je - - su Chris -
- mi - ne Fi - li, u - ni - ge - ni - te *f* Je - - su Chris -
- mi - ne Fi - - li u - ni - ge - ni - te Je - - su Chris -

poco a poco dim. *pp* *p*
 te, Je - su Chris - te. Do-
poco a poco dim. *mp*
 te, Je - su Chris-te. Do-mi-ne De-us, Ag-nus De - i,
poco a poco dim. *mp*
 te, Je - su Chris - te. Do-mi-ne De-us, Ag - nus De - i,
poco a poco dim. *pp* *ALTO.* *p*
 te, Je - su Chris - te. Ag - nus De - i, Do-
mp *pp*
 Je - su Chris-te, Do-mi-ne De-us, Ag - nus De - i,
poco a poco dim. *pp* *p*
 te, Je - su Chris - te. Do-
mp *sonore.* *cresc.*
 mi-ne De - us, Ag - nus De - i, Fi - li - us Pa - *cresc.*
mp *cresc.*
 Fi - li - us Pa - tris,
cresc.
 Ag - nus De - i, Fi - li - us Pa - *ALL.*
 mi-ne De - us, Ag-nus De - i,
mp *cresc.*
 Fi - li - us Pa - *cresc.*
 mi-ne De - us, Ag - nus De - i,
f
 tris, Fi - li - us Pa - tris.
mf *f*
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.
f
 tris, Fi - li - us Pa - tris, Pa - tris.
mf *f*
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.
f
 tris, Fi - li - us Pa - tris.
mf *f*
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.
f
 tris, Fi - li - us Pa - tris.
mf *f*
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Tranquillo.

p dolce. Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re

p dolce. Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re no - - bis, no -

p dolce. Qui tol-lis pec-ca-ta mun - - di, *pp* no - bis, Mi - se-re-re

p dolce. Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re no - bis,

p dolce. Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re

p dolce. Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re no - bis,

sempre dolce. no - bis, Qui tol-lis pec-ca-ta mun - di, *un poco cresc.* Sus-ci-pe, sus - - ci-

sempre dolce. bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci-

sempre dolce. no - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci-pe

sempre dolce. Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - - ci-

sempre dolce. no - bis, Sus-ci-pe, sus - ci-pe

sempre dolce. Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - - ci-

p pe de-pre-ca-ti-o-nem nos - - tram, de-pre-ca-ti-o-nem nos - -

p pe de-pre-ca-ti-o-nem nos - - tram, de-pre-ca-ti-o-nem nos - -

p de-pre-ca-ti-o - - nem nos - tram *ALTO:*

p pe de-pre-ca-ti-o - - nem nos -

p de-pre-ca-ti-o-nem nos - - tram

p pe de-pre-ca-ti-o-nem nos - -

Vivo. *espressivo.*

tram. Qui se-des ad dexter-am Pa-tris, mi-se-re - - re no-

tram. *Tranquillo.* Mi-se-re - - re no - bis,

mf Qui se-des ad dexter-am Pa-tris, mi-se-re - re no-

tram. *TENOR only.* Mi-se-re - - re no - bis *espressivo.*

mf Qui se-des ad dexter-am Pa-tris, mi-se-re - - re

tram. Mi-se-re - - re no - bis.

TUTTI. *Vivo.* *marcato.*

- - - bis. Quo - niam tu so-lus sanc-tus, tu so-lus Do - - mi-nus,

no - - bis. Quo - niam tu solussanc - tus, tu so-

- - - bis. *ALL.* Tu so - lus Do - - mi-nus. *TENOR.*

Quo - - niam tu so-lus sanc-tus, tu - so - lus Do - - mi-nus, tu so-

no - - bis. *Vivo.* Tu so - lus Do - - mi-nus, -

Quo - niam tu so-lus sanc - tus, tu so-

Lento.

Je - - su Chris - - te, Je - - su Chris - -

- lus al - - tis - si - mus Je - - su Chris - te, *pp* Je - su Chris - -

al - - tis si-mus Je - - su Chris - - te, Je - - su Chris - -

- lus al - - ti - si-mus Je - - su Chris - - te, Je - - su Chris - -

Je - - su Chris - - te, *pp* Je - su Chris - -

- lus al - - tis-si-mus Je - - su Chris - - te, Je - - su Chris - -

Two.
mp -te, cum sancto spi-ri - tu in glo-ri - a
dolce. -te, cum sancto spi-ri - tu De - i Pa - tris A -
dolce. -te, *ALTO.* cum sancto spi-ri - tu in glo-ri - a De - i Pa - tris A -
mp *TENOR.* -te, cum sancto spi-ri - tu, cum sancto spi-ri - tu
mp -te, cum sancto spi-ri - tu, *dolce.* in glo-ri - a De - i Pa - tris A -
 -te, cum sancto spi-ri - tu

poco a poco crescendo
 in glo-ri - a De - i Pa - tris, A - - - men, in glo-ri - a, in
poco a poco crescendo men, De - i Pa - tris, A - - - men, in
 men, *ALL.* *crescendo* in glo-ri - a De - i Pa - tris, A - - - men, in *ALT.*
 in glo-ri - a De - i Pa - tris, A - - - men, in
 - men, in glo-ri - a, *crescendo* in glo-ri - a
 in glo-ri - a De - i Pa - tris, A - - - men, in

fal Fine
 glo-ri - a De - i Pa - tris, A - - - men.
fal Fine. glo-ri - a De - i Pa - tris, A - - - men, A - - - men.
fal Fine. De - i Pa - tris, A - - - men, A - - - men.
ALL. glo-ri - a De - i Pa - tris, A - - - men.
fal Fine. De - i Pa - tris, A - - - men, *fal Fine.* A - - - men.
moltomarcato glo-ri - a A - - - men.
marcato glo-ri - a A - - - men.

New Repinings.

From the Battle of Tancredi and Clorinda.

Orchestral accompaniment: Three *Viole di braccio* and one *Viole da Gamba*.
Tenor.

MONTEVERDE.

New re - pin - ings to tor - ments new are
Stim - ol no - vo s'ag - giunge a pia - ga

add - ed, And from hour to hour fast the sting in - creas - es, And now a com - bat must
no - va d'o - ra in or più si mos - see piu ris - tret - ta si fu la pug - na es -

come with sword to sword in bat - tle en - ga - ging, In fu - ry rush - ing and dash - ing,
pa - - da oprar non gio - va dan - si con po - mi in fe - lo - ni - ti e cru - di

Hel - met and shield will to - geth - er go Clash - ing. Three times with - in his
coz - zan cogli - el - mi in - sie - mee con gli scu - di tre vol - te il ca - va -

stal - wart arms he pressed her, And with his love he blessed her, And by this treacherous sign,
lier la don - na strin - ge con le ro - bus - te brac - cia ed al - tre tan - te poi

this dire to - ken, this dire to - ken, Her vows to me are bro-ken. Now as
da quei no - di da quei no - di te - na - ci el - la si scin - ge no - di

less a lov - er true than a foe, ven - geance mad - ly seek - ing, I'll rush to com - bat,
di per ne - mi - co e non d'a man - te tor - na - no al fer - ro tor - na - no al fer - ro

I'll rush to com - bat un - til the bat - tle - field with our blood is reek - ing.
tor - na - no al fer - ro e l'u - no el altro il tin - ge di mol - to san - gue.

When o - ver the strife so near - ly, And pant - ing
e sta - no ed an - e - lan - te e ques - te

from the fray with love de - ri - ded. We'll breathe more free - ly though for aye di - vi - ded.
quelli al fin pur si ri - ti - ra e do - po lun - go fa - ti - car res - pi - ra.

Sinfonia and Recitative.

from
ORPHEUS ACT II.

MONTEVERDE.

To be played softly by Viole da braccio, Organo di legno and Contrabasso de Viola da Gamba.

Sinfonia.

She Sleepeth.

Orpheus sings accompanied only by an organo di legno.

Orpheus

She sleep-eth, but she will wa-ken, By my song cap-tive ta-ken,
Ei dor-me, e la mia ce-tra, se pie-tà non im-pe-tra

from slum-ber gen-tly sha-ken. As sweet my mu-sic falls on her hard-ened
nel in-du-ra-to co-re al men' ti son-no fug-gir al mio can-

heart, Will pi-ty wa-ken. Time waits not, I must be go-ing,
tar gi' occhi non pon-no su dun-que à che piu tar-do

Tis the hour to de-part. The tide is flow-ing. Tis bold-ness oft a-vail-eth, When ar-dent
temp' è ben da pro-dar su l'al-tra spon-da s'al-cum non è, ch'il nie-ghi, vag-lia l'ar-

prayer and fond en-treat-y fail-eth. I'll seize the pres-ent ev-er, For once a chance gone by re-
dir, se fu-ron van' i prie-ghi e va-go fior del tem-po l'oc-cas-si-on ch'esser del

(Orpheus steps into a boat and continues singing.)

turn-eth nev-er. Wa-ters dark with your
col-ta à tem-po. Men-tre ver-san quest,

si-lent might-y le-gion O give to me my love! O
oc-chi a-ma-ri fin mi ren-de-te-mi il mio ben. ren-

give to me my love! O give to me my love, Shades of Plu-to's re-gion!
-de-te-mi il mio ben. ren-de-te-mi il mio ben. Tar-ta-rei nu-mi.

Nevermore.

(Siciliana.)

ALESSANDRO SCARLATTI.

Andantino.

Though
Già

land and sea di- vide us, What- ev- er may be- tide us, My love shall nev- er de- part.
mai la lon- ta- nan - za fa - rà dall' al- ma mi - - a sva - nir si dolce a- mor

Though seas di- vide us, — What- ev- er be- tide us, — My love shall nev- er de-
la lon- ta- nan - - za — dall' al- ma mi - a — già mai fa - rà sva-

part. — Shall nev- er- more de - part. Though seas di- vide us, — What-
- nir — si dol- ce a - mor. la lon- ta- nan - za — dall'

e'er be-tide us, My love shall ne'er de-part, shall nev-er-more de-part.
 al - ma mi - a Già mai far - à svanir si dol-ce, dolce a - mor.

I shall be con-stant ev - er, My faith shall fail thee nev - er, While
 E l'alta mia costan - za Non manche - rà se pri - a In

love is in my heart, I shall be constant ev - er, My faith shall fail thee nev - er, While
 me non manca il cor E l'alta mia costan - za Non manche - rà se pri - a In

love is in my heart, While love is in my heart, While love is in my heart, While
 me non man-ca il cor, non man - ca il cor, non man - ca il cor non,

love, while love still glows in my heart.
 non, non man - ca, non man-ca il cor.

Though land and sea di-vide us, What-
Già mai la lon-ta-nan - za fa -

ev - er may betide us, My love shall ne'er de-part. Though sea di-vide
-rà dall' al - ma mi - a Sva - nir si dolce a - mor. La lon - ta - nan -

us, — What - e'er be - tide us, — My love shall ne'er de -
- za — dall' al - ma mi - - a — Già mai fa - rà sva -

part Shall nev - er - more de - part. Though sea di - vide us, — What -
nir si dolce, dolce a - mor. La lon - ta - nan - za — dall'

e'er betide us, — My love shall ne'er de - part, — Shall nev - er - more de - part.
al - ma mi - a — Già mai fa - rà sva - nir — si dolce, dolce a - mor.

Quando Corpus Morietur.

Duet. Soprano and Contralto.
from Stabat Mater.

19

PERGOLESI.

Largo. (♩ = 80)

The musical score is written for piano and two voices (Soprano and Contralto). The piano part is in G minor, 3/4 time, and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal parts enter with the lyrics "Quan - do cor - pus" and "Quan - do". The piano accompaniment includes dynamic markings such as *p*, *espress.*, *cresc.*, *fz*, *dim.*, *cresc.*, *f*, *dim.*, and *pp*. The vocal parts are marked *SOPRANO. sostenuto* and *CONTRALTO. sostenuto*. The lyrics continue with "mo - ri - e - tur, Fac ut an - i - mae do -" and "cor - pus mo - ri - e - tur,".

p espress.

cresc.

fz

dim.

cresc.

f

dim.

pp

SOPRANO. sostenuto

CONTRALTO. sostenuto

Quan - do cor - pus

Quan - do

mo - ri - e - tur, Fac ut an - i - mae do -

cor - pus mo - ri - e - tur,

ne - tur. Pa - - ra - di - -

Fac ut an - - i - mæ do - ne - tur, Pa - - ra -

cresc.

- - si glo - - ri - a. Quan - do

di - si glo - - ri - a. Quan - do cor - -

f dim. p

cor - pus mo - - ri - - e - - tur, Fac ut

pus mo - - ri - - e - - tur, Fac ut

f

an - i - mae do - ne - tur, Pa - ra - di - si glo - ri -

an - i - mae do - ne - tur,

dim

a. Pa - ra - di - si glo - ri - a, Pa - ra -

Pa - ra - di - si glo - ri - a,

cre - - scen - - do f f_z pp

di - si glo - ri - a.

Pa - ra - di - si glo - ri - a.



men, A - - -

A - - - - -

gives.....

This system contains three staves. The top staff is a vocal line with lyrics 'men, A - - -'. The middle staff is a vocal line with lyrics 'A - - - - -'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic line in the left hand.



- - - - - men, A - - - - - men,

- - - - - men, A - - - - - men,

8.....

This system contains three staves. The top staff is a vocal line with lyrics '- - - - - men, A - - - - - men,'. The middle staff is a vocal line with lyrics '- - - - - men, A - - - - - men,'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats and the time signature is 4/4. The piano part continues the melodic and harmonic lines from the previous system.



A - men, A - men, A - men A - men, A - men,

A - men, A - men, A - men, A - men, A - men.

This system contains three staves. The top staff is a vocal line with lyrics 'A - men, A - men, A - men A - men, A - men,'. The middle staff is a vocal line with lyrics 'A - men, A - men, A - men, A - men, A - men,'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats and the time signature is 4/4. The piano part continues the melodic and harmonic lines from the previous system.



A - men, A - men, A - men, A - men, A - men.

This system contains three staves. The top staff is a vocal line with lyrics 'A - men, A - men, A - men, A - men, A - men.' The middle staff is a vocal line with lyrics 'A - men, A - men, A - men, A - men, A - men.' The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats and the time signature is 4/4. The piano part continues the melodic and harmonic lines from the previous system.

Deep Shaded Forest.

ROMANCE
from
WILLIAM TELL.

ROSSINI.

Andantino.

MATILDA.

Deep - sha-ded fo - rest, so lone and for - sa - ken,
Sel - va o - pa - ca, de - ser - ta bru - ghie - ra,

how to my soul is thy so - li - tude dear! where waves the
qual pia - cer vo - stra vi - sta mi da! so - - vra

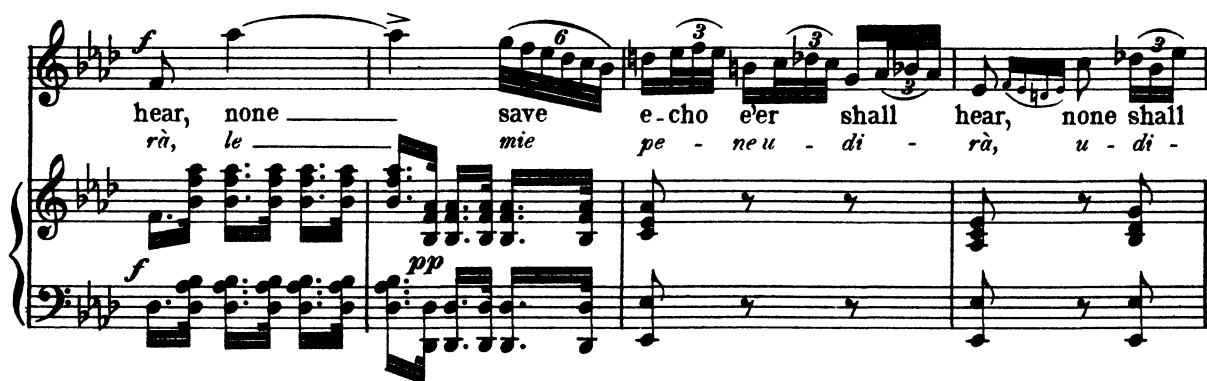
pine, by the stor - my blast sha - ken, there my se - cret,
mon - ti o - ve il tur - bi - ne im - pe - ra al - la cal - ma,



there my se-cret let me breathe free from fear, and my voice
al - la cal-ma il mio cor s'a - pri - rà! *e - co sol,*



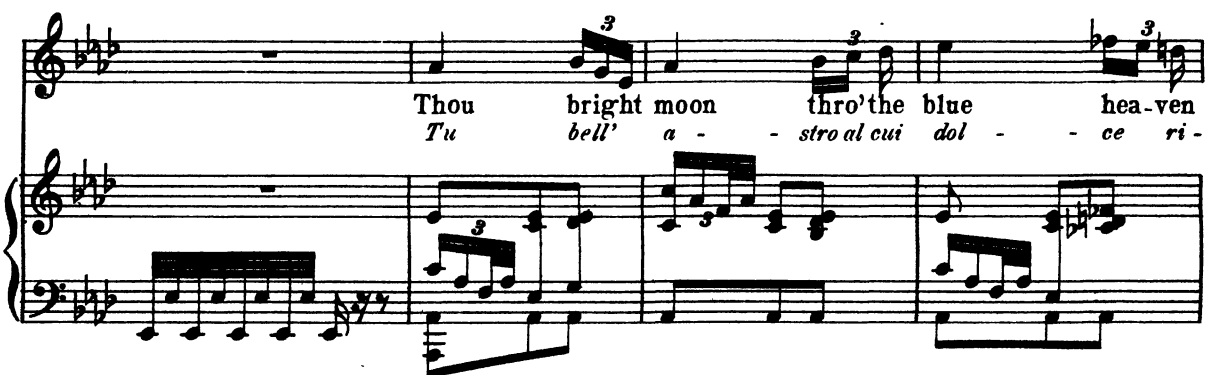
and my voice none save e - - cho shall
e - co sol le mie pe - - neu-di -



hear, none save e-cho e'er shall hear, none shall
rà, le mie pe - neu - di - rà, u - di -



hear!
rà!



Thou bright moon thro' the blue hea-ven
Tu bell' a - - stro al cui dol - - ce ri -

glid - ing, o'er my path, shed thy beams calm and clear, —
fles - so, il mio pas - so va - gan - do sen va,

straight where he tar - - ries my fond foot-steps guid - - ing,
tu mi ad - di - - ta o-ve Ar - nol - - do s'ag - gi - - ra,

all my se-cret, all my se-cret will I pour in his ear,
a lui so - lo, a lui so - lo il mio cor s'a - pri - rà!

and my voice, — and my voice none save
e - co sol, e - co sol le — mie

e - - cho shall hear none — save — e-cho e'er shall
pe - - neu-di - rà le mie — pe - neu - di - -



hear, none shall hear, and my voice none save
ra, u - di - ra, e - co sol le mie

ff



e - - cho shall hear, none shall hear, and my
pe - - ne u - di - ra, u - di - - ra, e - co

p *ff*



voice none save e - cho shall hear, none shall
sol le mie po - ne u - di - ra, u - di - -

p



hear, none shall hear, none shall
ra, e - co sol e - - - - co

3



hear!
sol!

Lo: the Factotum
CAVATINA

from the Barber of Seville.

Allegro vivace.

ROSSINI.

Allegro vivace. ROSSINI.

The image displays a musical score for a piece titled "Allegro vivace" by Rossini. The score is written for piano and bass, featuring a variety of musical notations. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into six systems, each with a piano (treble) staff and a bass (bass) staff. The first system begins with a forte (ff) dynamic in the bass and a piano (p) dynamic in the piano. The second system includes a forte (f) dynamic in the bass and a forte (ff) dynamic in the piano. The third system features a piano (p) dynamic in the bass and a forte (f) dynamic in the piano. The fourth system has a piano (pp) dynamic in the bass. The fifth system includes a crescendo (cresc.) marking in the bass. The score is characterized by rapid sixteenth-note passages, slurs, and various dynamic markings, including fortissimo (ff), piano (p), forte (f), pianissimo (pp), and crescendo (cresc.). The notation includes many slurs and accents, indicating phrasing and emphasis. The overall style is typical of the Classical period, specifically the work of Rossini.



FIGARO

Lo the fac - to - tum of this gay place I come! La la
 Lar - goal fac - to - tum del la cit - tà, lar - go! la la



la la la la la la la la! When in my shop I ex-hib-it my face all
 la la la la la la la lu! pre - sto a bot - te - ga, l'al - ba è gia, pre -



come la la la la la la la la la la
 sto! la la la la la la la la la la



All say I'm the dan - dy clev - er and han - dy, plea - sant and
 Ah! che bel vi - vere, che bel pia - ce - re, che bel pia -

gay. Still in de - mand all night and day, all night and day.
 ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà!

Ah! bravo Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -
 Ah! bravo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -

fp

vo! la la la la la la la la la! For - tune on
 vo! la la la la la la la la la! For - tu - na -

p *f* 1 *fp*

Fi - ga - ro ne - ver can frown; bra - vo! la la la la la la la
 tis - si - mo per ve - ri - tà, bra - vo! la la la la la la la

f *p*

la la! For - tune on Fi - ga - ro ne - ver will frown, all his de -
 la la! For - tu - na - tis - si - mo per ve - ri - tà, for - tu - na -

f *ff*

serts 'tis her care still to crown la la la la la la la la la la
 tis - si - mo per ne - ri - tà, la la la la la la la la la la

p *cresc.*

la la la la la la la!
 la la la la la la la!

f

At work or at
 Pronto a far

p

play, by night or by day, there's nothing a miss e'er can hap-pen to me, in ci - ty or
 tut - to la notte il giorno, sempre d'in - tor - no in gi - ro stà. Miglior cuc -

place, one more fit for the race of wit and dex - ter - i - ty ne-ver can be. la la la
 ca - gna per un bar - bie - re, vi - ta più no - bi - le no non si dà, la la la

la la la la la la la la la la la la la la la la la!
la la la la la la la la la la la la la la la la!

cresc. *f* *p*

My comb and my ra-zor, my lan-cet they
Ra - so - ri, pet - ti - ni, lan-cette e

praise, or my scis-sors for trim-ming stray locks in-to grace, my pow-der puff
for - bi - ci al mio co - man - do tut - to qui stà, lan-cet - te e

blowing, perfumes about throwing, with lather or curls I be-diz-en each face. Then by my
for - bi - ci, ra - so - ri, pet - ti - ni, al mio co-man - do tut-to qui stà. Vi è la ri-

trade sirs, I could give aid sirs, and quick re -
sor - sa poi del me - stie - re col - la don -

cov - er each sigh - ing lov - er, and quick re - cov - er la la la
net - ta, col ca - va - lie - re, col - la don - net - ta, la ran la

la la each sigh - ing lov - er la la la la la la!
ra, col ca - va - lie - re, la ran la la la la!

p dolce.

All say I'm the dan - dy, cleve - er and han - dy, al - ways in de -
Ah! che bel vi - ve - re, che bel pia - ce - re, che bel pia -

mand both night and day, both night and day, both night and day.
ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà.

Ev'-ry one call - ing me,
Tut - ti mi chie - do - no,

pull-ing and haul - ing me
tut - ti mi vo - glio - no, Young lads and las-ses,
don - ne, ra - gaz - zi,

doat-ing old as - ses,
vec - chie, fan - ciul - le, some want-ing shav-ing,
quà la par - ruc - ca,

or in love rav - ing,
pres - to la bar - ba, Quick! come and dress me,
quà la san - guig - na,

a Bil - let doux, bless me! Ev'-ry one call - ing, one pull-ing and
pres - to il bi - gliet - to; tut - ti mi chie - do - no, tut - ti mi

haul - ing me, want - ed by ev - ry one, here and there forc'd to run some want - ing
vo - glio - no, tut - ti mi chie - do - no, tut - ti mi vo - glio - no qua la par -

cresc.

shav - ing or in love rav - ing, ev - ry one call - ing me, Here! Fi - ga - ro!
ruc - ca, la bar - ba: pres - to il bi - gliet - to ci, Fi - ga - ro,

f

Fi - ga - ro! Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro,
Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro,

Fi - ga - ro, Oh! zounds what a bawl - ing, con - fu - sion and call - ing, whilst
Fi - ga - ro! Oi - mè, oi - mè! che fu - ria, oi - mè! che

ff

squall - ing La - dies, dear La - dies, Gen - tle - men pray, To each in your
fol - la, un al - tra vol - ta! per ca - ri - tà, per ca - ri -

turn I've some - thing to say! La - dies, dear La - dies, Gen - tle - men
tā, per ca - - ri - - tā! ma al - la vol - ta, ma al - la

pray, to each in your turn I have some - thing to say!
vol - ta, ma al - la vol - - ta, per ca - ri - - tā!

Fi - ga-ro! I'm here!
Fi - ga-ro! son quà,

Fi - ga-ro! oh dear Fi - ga - ro here, Fi - ga - ro
Fi - ga-ro! son quà, Fi - ga - ro quà, Fi - ga - ro

there, Fi-ga-ro what, Fi-ga-ro where, Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro
là, Fi-ga-ro quà, Fi-ga-ro là, Fi-ga-ro sù, Fi-ga-ro giù, Fi-ga-ro

come, Fi - ga - ro go, thus like a shut-tle-cock struck to and fro, be - tween lov - ers and
 sù, Fi - ga - ro giù, pron-to, pron-tis - si - mo son come un ful-mi - ne, so - no il fac -

cus - to - mers fly-ing I go, struck to and fro! fly-ing I go, struck to and
 to - tum del - la cit - tà, del - la cit - ta, del - la cit - ta, del - la cit -

cresc.

fro, fly-ing I go.
 -ta, del - la cit - tà!

f *dim.*

Più mosso.

Ah! bra-vo, Fi - ga - ro, bra vo, bra - vi - si-mo; ah! bra-vo, Fi - ga - ro, bra-vo, bra -
 Ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si-mo! ah, bra-vo, Fi - ga - ro, bra-vo, bra -

p

-vi - si-mo, O what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am
 vis - si-mo! a te for - tu - na - tis - si-mo, te for - tu - na - tis - si-mo - non manche -

I. ah! bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, oh! bra-vo, Fi - ga - ro, bra-vo, bra -
rà, ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, ah, bra-vo, Fi - ga - ro, bra-vo, bra -

-vis - si - mo, oh! what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am I!
-vis - si - mo! a te for - tu - na - tis - si - mo, te for - tu - na - tis - si - mo non manche rà,

night and day thus pas-ses in this bus-y place, Shaving gallants, pleasing las-ses, smoothing a heart ora
so - no il fac - to - tum del - la cit - tà, so - no il fac - to - tum del - - la cit -

face, thus my hap-py moments fly, oh what a for-tu-nate fellow am I, what a for-tu-nate fellow am
-tà, del - la cit - - tà, del - - la cit - - tà, del - la cit - -

I!
-tà.

Gentle Goddess.

39

CAVATINA
from NORMA.

NORMA.

BELLINI.

Andante sostenuto assai.

Mo - - - na hear us, shed up-
Ca - - - sta Di - - va, ca - sta

pp tutta legato.

on us thy sil-ver ra - - diance, Mo - - - na
Di - va, che i - nar-gen - - ti, Que - - - ste

hear us, at thy al - tar, at thy al - tar see us
sa - - - cre, que - ste sa - cre, que - ste sa - cre an-ti - - che

ben - ding, Oh, a - vert thou the ill im -
pian - te. A noi vol - - gi il bel sem -

pen - ding Oh a - vert thou, oh a - vert the ill im -
bian - te, A - noi vol - gi, a noi vol - gi! bel sem -

pen - ding, the ill im -
bian - te, il bel sem -

sempre cresc. *ff*

pen - ding, Spread a - round thy heavn - ly light,
bian - te Sen - za nu - bee sen - za vel,

smorz. *dimin.* *dolce espress.*

heav'n
sen -

ly light,
za vel,

Yes,
si heav'n -
sen -

ly light.
za vel.

Cl.
Ob.
Cor.

Mo - na, oh hear us, hear us
Tem - pra, o Di - va, tem - pra

pp

pray for thy gen - tle gui - dance, Mo - na, oh
tu de' co - ri ar - den - ti, tem - pra an -

hear us, These im - pa - tient, these im - pa - tient hearts re -
- co - ra, tem - pra an - co - ra, tem - pra an - co - ra lo ze - lo au -

-press thou, With thy qui - et thy chil-dren bless thou, With thy
da - ce, spar - gi in ter - ra ah quel - la pa - ce, spar - gi in

qui - et, with thy qui - et, oh bless
ter - ra, spar - gi in ter - ra quella pa

sempre cresc. al

f sempre cresc. al

us, Let thy peace, oh let thy peace shine on our
ce che re - gnar, re - gnar tu fui, tu fui nel

ff

smorz.

night, oh shine
ciel tu fa

a piacere

on our night.
nel ciel.

In Silence All Lay Slumbering.

43

CAVATINA

from

Lucia di Lammermoor

DONIZETTI.

Larghetto.

Wind and Brass

p

Cl. Viola sustain.

string.

LUCY.

p

In si - lence all lay slum - be - ring, Dark was the night, and o'er -
Reg - na - va nel si - len - zi - o al - ta la not - te e

clou - ded. No star was gleaming, the pal - lid moon
bru - - na col - pia la fon - te un pal - li - do

Cor. Fag.

In veils of storm was shrou - ded. When on the air a
rag - gio di te - tra lu - - na. quan - do un som - mes - so

Viola, Cor. & Fag. sustain.

affrett.

sigh was borne, And then a sor - rowing wail, I
 ge - mi - to fra l'au - re u dir si fè - - ed

F1.

affrett.

f presto.

saw her, on the mar - gin of the tide. There stood a shadow, there stood a shadow.
 ec - co, ec - co su quel mar - gi - ne. l'om - bra mostrar - si, l'om - bra mostrar - si a,

f affrett. colla parte. *p*

(Covering her face with her hand.)

pale. Ah! She mov'd her lips as if to speak,
 me, Ah! Qual di chi par - la, muo - ver - si

Cl. atempo.

f *p*

strings pizz.

But I, a - las, could not hear her, Then, as in war - ning she
 il lab - bro su - o ve - de - - a, e con la ma - no e -

wav'd her hand, I did not dare draw near her,
 sa - - ni - me chia - mar - mi a sè pa - re - - a;

Vln. F1. *p*

cresc. ed. affrett. a poco.

And while I watch'd her mo - tionless, She va - nish'd from my
stet - te un mo - men - - to im - mo - - bi - le, poi rat - ta di - le -

Cl. Fl. Cl. Fl. Tutti.

cresc. ed. affrett. a poco.

Tempo I.

sight. And o'er the stream - let's sil - ver tide Shone
- giù e l'on - da pria si lim - pi - - da di

Fl. Cl. with voice.

Tempo I.

Harp.

forth a lu - rid light, the streamlet's sil - ver tide shone with a lu - rid
san - gue ros - sig - - gio, sì, pria si lim - pi - da di san - gue ros - seg -

strings.

light, there shone a lu - rid light, ah, a lu - rid
giù, sì, pria si lim - pi - da ah, - - - - - si ros - seg -

p

Allegro. ALICE.

light. Pre - - - sage of sor - - - row, that
giù. Chia - - - ri, oh Di - - - o! ben

Vins.

Allegro.

vi - - sion fore-bo - - ded! Thus do I
chia - - ri e tri - - sti nel tu - - o

fear thy fu - - ture is clou - - ded!
dir pre-sa - - gi in - ten - - do!

Dea - - rest Lucy, I pray thee fore-go thy fa - tal love, ere grief o'er-
Ah Lu - ci - a, Lu - ci - a, de - si - sti da un a - mor co - si tre -

LUCY.
whelm thee. Grief dis - sol - veth be - neath his glances, life is
men - - do. E - gli è lu - ce, a' gior - ni mie - i, è con-

rall.

rapture, life is rapture when he, when he is near.
for-to, è con-for-to al mi-o, al mi-o pe - - nar.

colla parte.

Moderato. Fl. Cl.

Strings & Harp. *p*

Vln.

Cor. & Fag.

Tutti.

cresc.

f

p

Strings & Harp.

p a tempo.

Were he but here, oh ecs - ta-sy, Nought should I know of sor - row,
Quan-do ra-pi-to in e - sta-si del più co-cen - te ar - do - re,

a tempo.

Bring me a hap - py mor - row, Oh love, to thee I pray, Oh
col fa - vel-lar del co - re mi giu - ra e - ter-na fê, gli af-

p

let my fears be now for-got, One hour of joy, oh grant me,
fan - ni miei di - men - ti - co, gio - ja di vie - ne il pian - to

Let words of love en - chant me, Let trou - ble now flee a -
par - mi che a lui d'ac - can to si schiu - du il ciel per

way, let trou - ble now flee a -
me, si schiu - da il ciel per -

way, now flee a -
me, si schiu - da il ciel per -

Poco piu mosso.
 way, One hour of joy, one
me, a lui d'ac - can - to, si

ff Poco più. *p* *ff*

bright hour - - - of joy - - - grant - - - me, ah! - - -
schiu - da - - - il ciel - - - per - - - me, ah! - - -

p

- - - let trou - ble flee for e'er a - way. One
 - - - *si schiu-da il ciel, il ciel per me, a*

f

hour, one hour of joy, one bright hour - - - of
lui d'ac - can - - - to, si schiu - da - - - il

p *ff* *p*

joy - - - grant - - - me, ah! - - - let trou - ble
ciel, - - - per - - - me, ah! - - - si schiu-da il

flee for e'er a - way one hour, oh, grant one hour of
ciel, il ciel, per me, sì, st, a lui d'uc - can - - -

Heav'n all thy wish - es
Gior - ni d'a - ma - ro

f sempre

joy, grant, oh, grant one hour - - of joy.
- to par sì schiu - da il ciel - - - per me.

grant thee, may'st thou ne - ver rue this day.
pian - to sì sap - pre - sta - no per te.

To This Heart So Truly Beating.

ARIA from LA VESTALE.

SPONTINI.

Andante espressivo.

thee! *cresc.* To this heart so tru-ly beat-ing, En-trust the grief that sad-dens
Dans le sein d'un a-mi fi-dè-le tu crains d'épancher ton se-

thee, En-trust the grief that sad - dens thee! Ah! none like
crains d'é-pan-cher ton se-cret? Tu ne me vois

me, could share thy pain, none like me. Ope' thy
plus, ne me vois plus qu'à re-gret: voi-là

soul in a trust-ful greeting For none like me, — could share thy
 donc le prix de mon zè - le Tu ne me vois plus, — tu ne me vois

pain, — none like me. There ope — thy soul in trust-ful
 plus — qu'à ne - gret: voi - là donc le prix — de mon

cresc. *pp*

greet - ing. At thy si - lence I re -
 zè - le! Ta re - ser - ve à mon

sf *p*

pine Though 'tis hard, — fain I'd bear it Wert
 cœur se - rait moins — im - por - tu - ne, si

sf *p* *sf*

joy that in secret were thine. But thy pain I now must share it, I now must
 tu me cachais ton bon-heur; mais d'un a - mi dans l'in - for - tu - ne dans l'in - for -

p *sf*

share it. This right of true friend - ship is
 tu - - ne je veux par - ta - ger la dou -

mine, This right, this right of true friend - ship is
 leur, je veux, je veux par - ta - gér la dou -

ad libitum
cresc.

mine. But thy pain I now must share it, This
 leur, mais d'un a - mi dans l'in - for - tu - ne je

più moto.
ff *pp* *sempre stacc.* *ff*

right of true friendship is mine, This right of true friendship is
 veux par - ta - gér la dou - leur, je veux par - ta - gér la dou -

pp *ff*

mine.
 leur.

ff

Pie Jesu.

from the
REQUIEM FOR MENS VOICES.

CHERUBINI.

Adagio. $\text{♩} = 50$ Clarinets in B \flat

Fagott.

Tenor I.

Tenor II.

Bass.

Trombone bass

dolce assai.

a 2.^a pp

Adagio. *dolce assai.*

Pi - e Je - su, Do - -

dolce assai.

Pi - e Je - su, Do - -

dolce assai.

Pi - e Je - su, pi - e Je - su, Do - -

pp

dolce assai.

pp

pp

- mi - ne, do - na e - is re - - qui - em,

- mi - ne, do - na e - is re - - qui - - em,

dolce assai.

- mi - ne, do - na e - is re - - qui - - em,

pp

dolce assai.

pi - e Je - su, Do - - mi - ne, do - na e - is do - -

dolce assai.

pi - e Je - su, Do - - mi - ne, do - na e - is, do - na

Je - su, pi - e Je - su, Do - - mi - ne, do - - na e - is do - na

dolce assai
pp

- na e - is re - - - qui - em,
e - is re - - qui - em,
e - is re - - - qui - em, pi - e Je - su,

dolce assai.

pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui -
pi - e Je - su, Do - - - mi - ne do - na e - is re - - qui -
pi - e Je - su, Do - - - mi - ne do - na e - is re - - qui -

- em sem - pi - ter - - - nam, re - qui - em sem - pi - ter - -
- em sem - pi - ter - - nam, re - - qui - em
- em sem - pi - ter - - nam, re - - qui - em sem - pi -

nam, pi-e Je-su, Do-mi-ne, do-na e-is re -
sem-pi-ter nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-
ter nam, pi - e Je-su, Do-mi-ne, do-na e-is re-qui-

- qui-em sem-pi-ter - nam
em sem-pi-ter - nam
em sem - pi-ter - nam

dolce.
dolce.
dolce.
dolce assai.

Guide Thou My Steps

57

ARIA
from the
WATER CARRIER

CHERUBINI.

Allegro.

MIKELI.

Guide thou my steps, oh boun - teous
Gui - de mes pas, ô Pro - vi -

Hea - ven, and to my pro - ject grant suc - cess! oh let the
den - ce, d'mon-plan se - con - de le suc - cès! ah! pour moi

pow'r to me be giv - en to bring them joy and hap - pi -
quel - le jou - is - san - ce, d'au-ver deux è - poux, deux Fran -

ness! no, there is not the wide world o - ver one re - com -
cais! non, il n'est point dans la na - tu - re de sou - ve -

-pense would me con - tent — like that small voice re - peat - ing
 - nir plus ca - res - sant, — que ce - lui qui tout bas mur

ev - - er: I sav'd from harm the in - no - cent, I
 mu - - re: j'ai se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai

sav'd from harm the in - no - cent, sav'd the in - no -
 se - cou - ru, j'ai sau - vè l'in - no cent, j'ai sau - ve l'in - no -

cent, sav'd the in - no - cent, sav'd the in - no - cent,
 cent, j'ai sau - vè l'in - no - cent j'ai sau - vè l'in - no - cent,

Tho' in a
 Si dans u

mean ob - scure ex - ist - ence, by fate's de - cree my
ne obs - cu - re in - di - gen - ce, par le des - tin je

lot was cast, in aid - ing those who need as -
fus je - tè, tà - chons du moins qu'à mon e - xis -

sist - - ance, my days re - main - - ing shall be pass'd;
ten - - ce soit - - u - tile à l'hu - ma - ni - té;

that when my earth - - ly course is end - - ed, they who will
et - - qu'un jour mon hum - ble pous - siè - - re fas - - se

o'er my grave la - ment, may say: "The help - - less
di - re a quel - que pas - sant: "C'brave hom - me em - plo - - ya

he de - fend - - ed, and sav'd from harm the in - - no -
 sa car - riè - - re, à se - cou - rir, à sau - ver l'in - no -

cent, and sav'd from harm the in - - no - cent, sav'd the
 cent, à se cou - rir, à sau - ver l'in - no - cent, à sau -

in - - no - cent, sav'd the in - - no - cent, sav'd the in - no
 ver l'in - no - cent, à sau - ver l'in - no cent, à sau - ver l'in - no -

cent." How to act? Oh! Hea - - ven
 cent." Que ré - soudre? O ciel! et que

guide me, for my dear chil - dren I must care,
 fai - - re je - - me dois à mes deux en - fans,

if some ill should now be - tide me, who would watch
 je me dois à mon pau-vre pè - re? c'est à

o'er my fa - ther dear? But still that voice, re -
 moi d'oi - gner ses vieux ans. Mais, à la voix de

peat - ing e - ver ur - ges me to - ful - fil my in - tent:
 la na - tu - re s'u nit ce cri si doux, si puis - sant,

to aid the weak be thy en - deav - - our, to save from
 qui tou - jours là tout bas mur - mu - - re: ai - de ton

harm the in - no - cent, to save from harm the in - no -
frère, et sau - ve l'in - no - cent, ai - de ton frère, et sau - ve l'in - no -

cent, from harm the in - no - cent, from
cent, et sau - ve l'in - no - cent, et

f *f* *p* *f*

harm the in - no - cent, th'in - no - cent, th'in - no -
sau - ve l'in - no - cent, l'in - no - cent, l'in - no -

p *f*

- cent.
- cent.

From The Fields, From The Grove.

AIR for TENOR

from "MEPHISTOPHELES"

A. BOITO.

Larghetto ♩ = 42

FAUST.

meditating.

From the fields, from the grove, Where the
Da - i cam - pi, da - i pra - ti, che in -

Larghetto ♩ = 42

dolce.

legato.

pp

p

pp

moon - light is flow - ing My heart is still glow - ing With
non - da la not - te, che in - non - da la not - te, da - i

heav - en - ly love. Ov - er vale, — ov - er wood, — does the
que - ti sen - tier ri - tor - no e di pa - ce di

pp

pp

calm, of the night shed a mys - ic and sa - cred — de -
cal - ma pro - fon - da son pie - no, di sa - cro — mi -

a tempo

rall.

*accel.
rinforz. e legatissimo.*

rall.

pp

p dolce.

light, The tur - bu - lent thoughts in my breast — Give way to an ex - quis - ite
 ster. Le tor - ve pas - sio - ni del co - re s'as - son - nano in placido ob -

p legato dolce.

a piacere.

rest. My mind is all given To love for my neighbor and yearning for heav'n.
 bli - o, mi fer - ve sol - tan - to l'amo - re dell'uo - mo! l'a - mo - re di Dio!

cresc.

Ah! From the fields and the grove I re - turn to read some an - cient
 Ah! da - i cam - pi, da - i pra - ti ri - tor - no e ver - so l'E - van -

col canto smorz. subito

volume, and 'tis the ho - ly Fa - thers I shall me - di - tate.
 gel mi sen - to at - trat - to, m'ac - cin - go a me - di - tar. *dolciss*

legatissimo cresc. col canto. pp e

pp

morendo.

Afar And Afar On An Ocean.

65

DUET for SOPRANO and TENOR
from "MEPHISTOPHELES"

FAUST and MARG. (embracing and gazing into each other's eyes and whispering together.) A. BOITO.

Adagio. ♩. = 40

MARG.

A-far, and a-far on an o - cean Just sleep-i-ly breath'd in-to mo-tion,
Lon-ta - no, lon-ta - no, lon-ta - no sui flut - ti d'un am - pio oce-a - no

FAUST.

A-far, and a-far on an o - cean Just sleep-i-ly breath'd in-to mo-tion,
Lon-ta - no, lon-ta - no, lon-ta - no sui flut - ti d'un am - pio oce-a - no

Adagio.

pppp

Seo.

Seo.

'Mid fresh-en-ing scent of the sea, 'Mid palm trees and flow-ers and fountains,
frai ro - ridi ef-flu - vi del mar, fra l'al - ghe, frai fior, fra le pal-me,

'Mid fresh-en-ing scent of the sea, 'Mid palm trees and flow-ers and fountains,
frai ro - ridi ef-flu - vi del mar, fra l'al - ghe, frai fior, fra le pal-me,

Seo.

Seo.

With hav - ens en-clos - ed by mountains, An is - land appear - eth to me.
il por - to dell' in - ti-me cal - me, l'az-zur - rai - so-let - ta mappar.

With hav - ens en-clos - ed by mountains, An is - land appear - eth to me.
il por - to dell' in - ti-me cal - me, l'az-zur - rai - so-let - ta mappar.

L.H.

Seo.

Seo.

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,
M'appa-re sul cie-lo se-re-no ri-cin-ta d'un ar-co-ba-le-no

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,
M'appa-re sul cie-lo se-re-no ri-cin-ta d'un ar-co-ba-le-no

Ad.

ravvivando *un poco più*

Like clouds where the sum-mer light beams. Their fear and their toil-ing is ov-er. They
spec-chian-te il sor-ri-so del sol. La fu-ga dei li-be-riaman-ti spe-

Like clouds where the sum-mer light beams. Their fear and their toil-ing is ov-er. They
spec-chian-te il sor-ri-so del sol. La fu-ga dei li-be-riaman-ti spe-

L. H. *ravvivando.* *un poco più*

Ad.

f *un poco accel.* *string.*

wander on, lov-er by lov-er and find here the home of their dreams, the sweet home of their
ran-ti, mig-ran-ti, rag-gianti di-ri-ge a quel-li-so-la il vo-lo, a quel-l'i-so-la il

wander on, lov-er by lov-er and find here the home of their dreams, the sweet home of their
ran-ti, mig-ran-ti, rag-gianti di-ri-ge a quel-li-so-la il vo-lo, a quel-l'i-so-la il

ff accel. ben esattamente col canto *più rapido.* *rall.*

a tempo *pp* *cresc.*

dreams. Their fear and their toiling is o-ver, their fear and their toiling is o-ver. They
vol. *La fu-ga dei li-be-ri aman-ti,* *la fu-ga dei li-be-ri aman-ti spe-*

dreams Their fear and their toiling is o-ver, their fear and their toiling is o-ver. They
vol. *La fu-ga dei li-be-ri aman-ti,* *la fu-ga dei li-be-ri aman-ti spe-*

a tempo *ppp* *cresc.*

Seo. * *Seo.* *

dim.

wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ran-ti, migranti, raggianti di-ri-ge a quel-li - so-la il vol, a quel-l'i - so-la il

wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ran-ti, migranti, raggianti di-ri-ge a quel-li - so-la il vol, a quel-l'i - so-la il

dim. *rall.*

ppp *pppp*

dreams. A-far and a-far on an o-cean, a-far and a-far on an o-cean.
vol. *lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no.*

dreams. A-far and a-far on an o-cean, a-far and a-far on an o-cean.
vol. *lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no.*

ppp *morendo*

Seo. * *Seo.* *

Gigue.

from
"PIECES LYRIQUES"

G. SGAMBATI Op. 23 N° 6.

Allegro vivace.

f

*Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

p dolce e tranquillo

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

un poco cresc. *mf espress.* *più cresc.* *poco rit.* *a tempo. risvegliato.*

f

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

First system of the musical score. The right hand features a rapid sixteenth-note melody. The left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). The system includes the instruction *pp subito* and the marking *una corda* below the left hand.

Second system of the musical score. The right hand continues the sixteenth-note melody. The left hand accompaniment changes to a more complex pattern. The system concludes with the instruction *f* and the marking *tre corde* below the left hand.

Third system of the musical score. The right hand melody is sustained with a slur. The left hand accompaniment consists of eighth notes. The system includes the instruction *f* at the beginning.

Fourth system of the musical score. The right hand melody continues with a slur. The left hand accompaniment is a steady eighth-note pattern. The system includes the instruction *più cresc.* above the right hand.

Fifth system of the musical score. The right hand features a descending sixteenth-note scale. The left hand plays a steady eighth-note accompaniment. The system includes the instructions *ff*, *dimin.*, *p*, and *cresc.* above the right hand, and the marking *Red.* below the left hand.

Sixth system of the musical score. The right hand continues the descending sixteenth-note scale. The left hand accompaniment is a steady eighth-note pattern. The system includes the instruction *dimin.* above the right hand and the marking *Red.* below the left hand.

70

a tempo.
p dolce.

un poco rit.

Ped. * *Ped.* * *Ped.* *

And. *pp subito.*

Red. * Red. * Red. * Red. * una Corda. Red. *

Carv'd Upon My Inmost Heart.

71

RECITATIVE AND AIR.

RIGOLETTO.

VERDI.

Allegro assai moderato. ♩ = 88

GILDA.

Fl. *dolce.*
Ob.Cl. Fag.

Gual-

know his name — Wal ter Mal-dè, I love thee,
tier *Mul - de!* no - me di lui sia - ma - - to,

morendo
ev'ry fond ten-der thought for thee I che-rish!
ti scid - pi - sei nel co - - re mi-na-mo - ra - to!

Allegro moderato. ♩ = 76
dolcissimo.

Carv'd up on my in-most
Ca-ro no-me che il mio

heart Is that name for e-ver-more, Ne'er a-gain from thence to
cor Fe-sti pri-mo pul-pi-tar, Le de-li-zie dell' a-

Vln.

part, Name of love that I a-dore, Thou to me art e-ver
mor Mi dei sem-pre ram-men-tar! Col pen-sier il mio de-

wind.

near, Ev-ry thought to thee will fly, Life for thee a-lone is
sir, A te sem-pre vo-le-ra, E fin lul-ti-mo so-

Fior

dear, Thine shall be my par-ting sigh. Thou to
-spir, Ca-ro no-me, tou sa-ra. Col pen-

Ob

me art ev-er near, ev-ry thought to thee will fly, life for
 sier il mio de-sir, a te sem-pre vo-le-rà, e fin

dolcissimo
 thee a-lone is dear to me, Thine yes thine my par-ting
 l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-

sigh, Thou to me art ev-er near,
 ra, Col pen-sier il mio de-sir

evry thought to thee will fly, my thoughts
 a te sem-pre vo-le-rà a-te

fly to thee, life but for thee is dear,
 vo-le rà, fin l'ul-ti-mo so-spir,

Ob. Cl. & Fag.
 string. pizz.

life but for thee is dear, thine — shall be my parting
fin l'ul-ti - mo so - spir. ca - ro no-me, tuo sa -

sigh, thine shall be my par-ting
rà, ca - ro no-me, tuo sa -

sigh, yes, thine shall be my par-ting sigh, my
rà, il mio de - sir a te o - gno - ra
 Wind.

par - ting sigh, yes, thine shall be my par - ting
vo - le - ra, fin l'ul - ti - mo so - spi - ro

sigh, ah thine.
tuo sa rà.

The Poor Soul Sat Pining.

75

ARIA from OTHELLO.

VERDI

Andante mosso. ♩ = 84.

DESEMONA.

The poor soul sat pi - - - ning, A-lone and lone - ly
Pian gea can - tan - - - do mel - ter - ma - lan - da,

— There on the lone-ly strand. Sing wil - low, wil-low, wil - low!
ppp *morendo*
come una voce lontana.
ppp
 — *pian* gea la me - sta O Sal - ce! Sal - ce! Sal - ce!

U - pon her bo - - - som her head in —
Se - dea ehi - nan - - - do sul sen - ta
pp

cli - - - ning. Wil-low, wil-low, wil - low!
te - - - sta! Sal - ce! Sal - ce! Sal - ce! (*come un eco*)
portando la voce. *f* *ppdim.* *ppp*
ppp

dolce. *piu p* *con accento.*

Sing heigh - ho, sing heigh - ho! sing all a
Can - tia - mo! can - tia - - mo! il Sal - ce

pp dolce. *piu p* *morendo.*

green, green wil - low shall be my gar - - land.
fu - ne - bre sa - rà la mia ghirlan - - da."

p *pp* *dolce.*

(to EMILIA.)
parlante

Pryth-ee des-patch, a-non will come O - thel-lo
Af - fret - ta - ti; fra po-co giunge O - tel - lo.

ben legato. *pp* *legato*

The fresh stream ran by her, Where the ru-shes
"Scor ea - - noi ri - - vi, fra le zol - le in

grow, And mur-mured all her moa - ning, And from her
fior, ge - mea quel co - - re af - - fran - to, e dal le

sempre p *pp*

eyes the soft tears they did flow, Which in her heart were a -
 ci - glia le sgor - ga - vail cor l'a - ma - ra on - da del

pp

portando *f* *p* *pp come un eco*

ri - sing. Wil-low, wil-low, wil - low! Sing Can -
 pian - to. Sal - ce! Sal - ce! Sal - ce!

morendo *pppp* *

(come un eco)

dolce *più piano* *con accento*

heigh - ho, sing heigh - ho! Sing all a green, green wil - low shall be
 tia - mo! can - tia - mo! il Sal - ce fu - ne - bre sa - rà la

morendo *pp dolce* *p*

my ghirlan - land da."
 mia ghirlan - da."

pp *dolce*

sotto voce *pp*

Down from the bran - ches
 “Seen - - - dean l'au - gel - li a

all the birds came fly - ing, List' ning to her sweet sigh - ing
vol dei ra - mi cu - pi ver - so quel dol - ce can - to.

p *ppp*

con espress. *marcato*

So full of sor - row was her ten - der dit - ty The stones were
E gli oc - chi suoi pian - ge - an - tan - to, lan - to, da im - pie - to -

m.s. *p poco a poco cresce.* *m.d.* *m.s.*

(to Emilia, taking a ring from her finger)
(a Emilia, levandosi un anello dal dito)

parlando

moved to pi - ty." Lay by this ring and guard it.
sir le ru - pi." Ri - po - ni quest' a - nel - lo.

m.d. *mf* *m.s.*

(rising) *(alzandosi)*

A - las poor Bar - ba - ra!
Po - ve - ra Bar - ba - ra!

mf *dimin.* *p* *ppp ten.*

ppp parlante *marcato*

I think her sto - ry sim - ply and sad - ly thus used to end:
So - lea la sto - ria con que - sto sem - pli - ce suo - no fi - nir:

cupo *p*

"For he was
"E - gli e - ra

(to Emilia.)
(ad Emilia.)
parlante.

dolcissimo. ppp morendo e troncando.

de - stined to live in glo - ry, And I to love: — Do
na - to per la sua glo - ria, io per a - mar. — A -

dim. ppp

(Emilia goes towards the window.)
(Emilia fa qualche passo.)

harken! Was that a sigh? Listen! Who is't that knocks at
scot-ta. O-down la - mento. Ta-ci. Chi bat-tea quel - la

f ff

EMILIA.

dolce

this hour? The wind. "And I to love —
por-ta? È il ven-to. "Io per a - mar - -

dim p pp cupo e p

dolcissimo.

rall.

come una voce lontana.
ppp

— him and to die — Sing heigh-ho, sing heigh - ho! Wil-low, wil-low, wil - low!
- lo e per mo - rir — Can - tia - mo! can - tia - mo! Sal-ce! Sal-ce! Sal - ce!

col canto.
pp poco rall. ppp

string. il tempo. *declamato. a tempo.*

Good night, E - mi - lia!
E - mi - lia, ad - di - o.

How mine eyes itch this
Come m'ar - don le

marcato. *string. il tempo sempre.*

eve-ning!
ci - glia!

Dost thou think that bodes wee - ping?
E pre - sa - gio di pian - to.

pp

Come prima

(Emilia is about to go.)
(Emilia si volge per partire)

Good night.
Buona not - te.

Ah! E -
Ah! E -

pp *rall.* *ff* *f con passione.*

(Emilia returns and Desdemona embraces her.)
(Emilia ritorna e Desdemona l'abbraccia.)

(exit Emilia)
(Emilia esce)

mi - lia, fare thee well,
mi - lia, E - mi - lia, ad - dio,

E - mi - lia, fare thee well!
E - mi - lia, ad - di - o!

dim. *p morendo.* *ppppp* *ben legato.*

Prelude

IN E^b MINOR.

"Well-tempered clavichord" N^o 8.

J. S. BACH.

Andante con moto.

p espressivo

pp

f

p

f

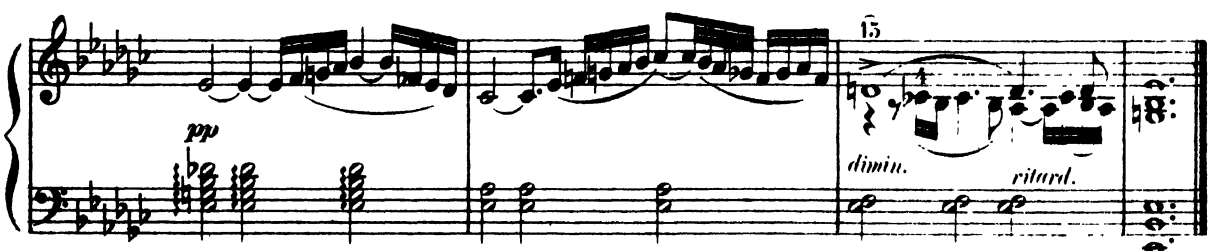
p

cresc.

do

cresc.

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Fugue

83

IN E^b MAJOR

"Well-tempered clavichord" N^o 7.

J. S. BACH.

Allegretto grazioso.

a 3 Voci

p

mf

L.H.

tr

mf

5 3 1

5 1

2

p dolce

*Red. **

cresc.

p

5

cresc.

4

sen - do

f

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings. Dynamics and performance instructions are indicated throughout the piece.

System 1: The first system begins with a *mf* (mezzo-forte) dynamic. The right hand features a complex melodic line with many beamed sixteenth notes. The left hand provides a rhythmic accompaniment. The system concludes with a *Red.* (Reduction) symbol.

System 2: The second system starts with a *p* (piano) dynamic. It includes a *cresc.* (crescendo) instruction. The right hand has a melodic line with some slurs, while the left hand continues with a steady accompaniment. Fingerings like 5, 2, 1 are indicated.

System 3: The third system begins with a *sf* (sforzando) dynamic. It features a *tr* (trill) in the right hand. The notation is dense with many beamed notes. Fingerings such as 4, 3, 4 and 1, 1 are shown.

System 4: The fourth system starts with a *cresc.* (crescendo) instruction. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Fingerings like 3, 4, 1, 4 and 5, 4 are indicated.

System 5: The fifth system begins with a *sf* (sforzando) dynamic. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The system ends with a *sf* (sforzando) dynamic.

System 6: The sixth system starts with a *L. dimin.* (Lento, Diminuendo) instruction. It includes a *ritard.* (ritardando) instruction. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Fingerings like 1, 2, 5, 4, 1, 3, 4 and 5, 5, 2, 1, 4 are shown.

Ah! Golgotha!

ALTO ARIA.

From the "Passion Music"

(according to the Gospel of St. Matthew.)

J. S. BACH.

Larghetto (♩ = 100)

Ah Gol - gotha! un - hap - py Gol - gotha!
Ach Gol - gatha! un - sel' - ges Gol - gatha!

The Lord of Glo - ry here a fe - lon's doom must suf - fer;
Der Herr der Herr - lich-keit muss schimpflich hier ver - der - ben;

the sa - ving light of all the world must to thac - cur - sed cross be
der Se - gen und das Heil der Welt wird als ein Fluch an's Kreuz ge -

From Bach's Passion Music. J. S. Dwight's translation by permission of Oliver Ditson Company.

nail'd. The Lord, who heavh and earth cre - a - ted, by
stellt. *Der Schö - pfer* *Him - mels und der Er - den* *soll*

earth and air re - jec - ted, ha - ted! The sin - less,
Erd' *und Luft ent - zo - gen* *wer - den;* *die Un - schuld,*

here for sin must per - ish. Ah! this in - deed af - flicts my
muss hier schul - dig ster - ben, *das ge - het mei - ner See - le*

soul! ah Gol - gotha, un - hap - py Gol - gotha!
nah, *ach Gol - gatha,* *un - sel' - ges Gol - gatha!*

Final Chorus.

from the Passion Music.

87

J. S. BACH.

Instr.
f

p *pp* *f*

* 1 2 A round thy tomb here sit we weep - ing,

And mur - mur low, in tone sup - prest: 1. Rest Thee 2 soft - ly, soft - ly

rest 1. 2. rest Thee soft - ly, soft - ly rest!

Instr.
mf

p

* 1 First Chorus.
2. Second Chorus.

1.2. A - round Thy tomb etc.

- ry limbs lie sleeping 2. Rest ye soft - ly, rest in peace 1. Long ye wea -

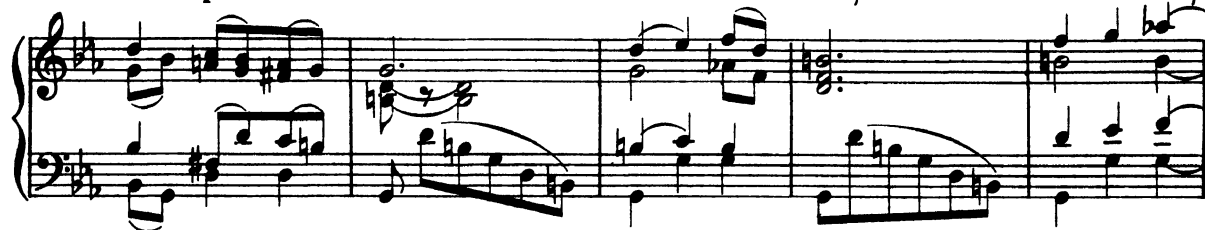
- ry limbs lie sleeping 2. Rest ye soft - ly rest in peace 1. This cold stone a -

bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -

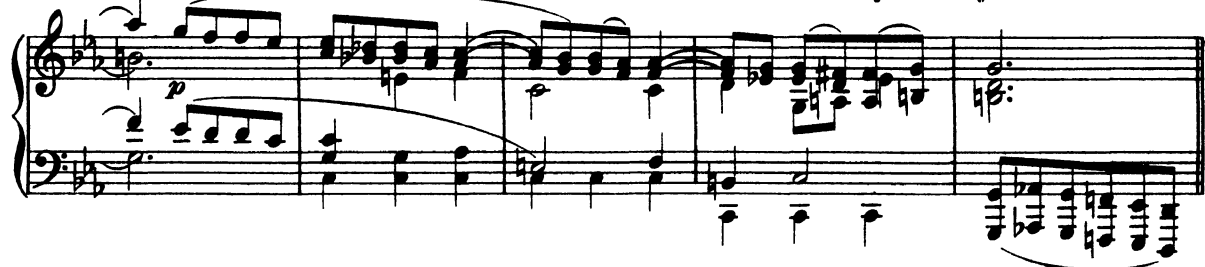
freshing pil - low Here the soul finds peaceful 2. Rest Thee soft - ly, soft - ly rest! 1. the soul



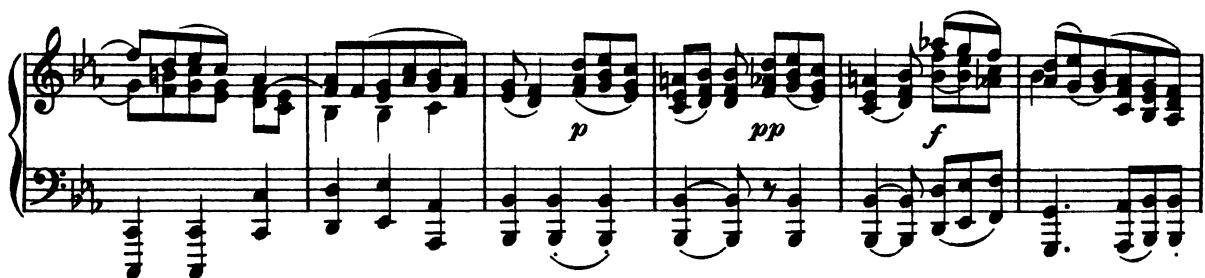
finds peace-ful rest. Closed in bliss, bliss di-vine,



slum - ber now the wea - ry eyes.



Instr.



1. 2. A round thy tomb here sit we weep - ing,



And mur - mur low, in tones sup - prest: 1. rest Thee soft - ly 2. soft - ly

p *pp*

rest! 1. 2. rest Thee soft - ly, soft - ly rest! Instr.

f *mf*

p

1. 2. A - round thy

pp *f* *mf*

tomb etc.

1. 2. 1. 2.

p *pp* *f* *rit.*

Organ Fugue

IN G MAJOR.

91

J. S. BACH.





The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including some beamed sixteenth-note pairs. The middle staff is in bass clef with the same key signature, featuring a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, providing a harmonic foundation with quarter and eighth notes.



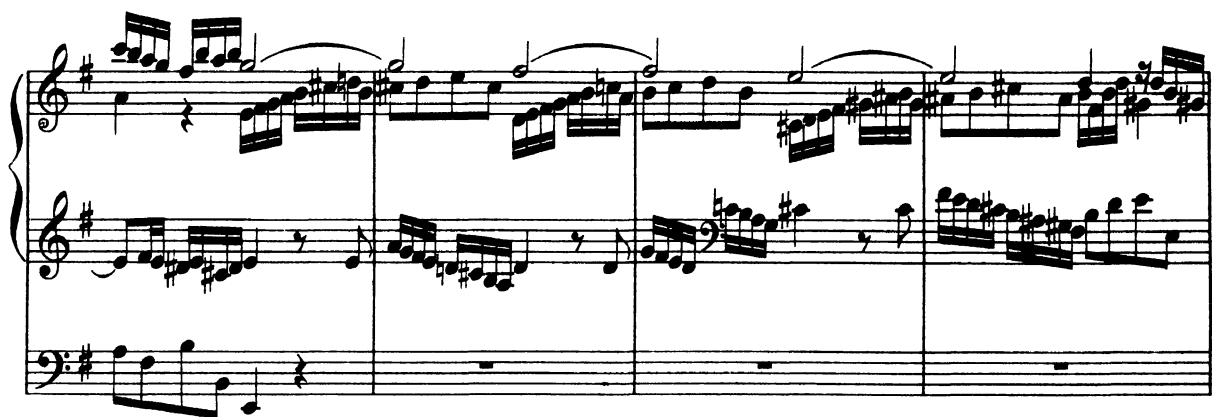
The second system of musical notation continues the piece with three staves. The top staff features a highly active melodic line with frequent sixteenth-note runs. The middle staff continues the rhythmic accompaniment with dense sixteenth-note patterns. The bottom staff maintains the harmonic support with steady eighth-note movement.



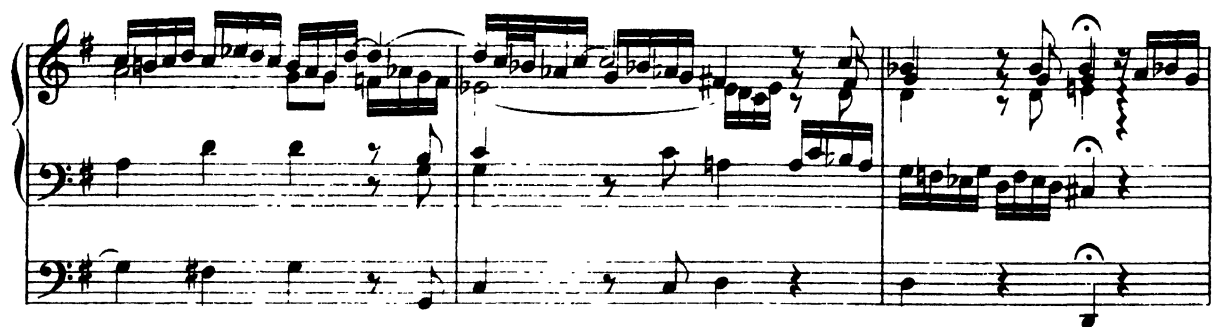
The third system of musical notation shows a continuation of the complex texture. The top staff has a melodic line with some longer note values and ties. The middle staff's accompaniment becomes more varied, including some triplet-like groupings. The bottom staff continues its steady eighth-note accompaniment.



The fourth system of musical notation concludes the page. The top staff features a melodic line with some grace notes and ties. The middle staff's accompaniment includes some longer note values and rests. The bottom staff continues the eighth-note accompaniment, ending with a final cadence.







Sarabande and Gavotte.

from the English Suite in G minor.

J. S. BACH.

Lento ma non troppo.

The Sarabande is a three-measure phrase in G minor, 3/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked *Lento ma non troppo*. The score is divided into four systems, each with a treble and bass staff. The first system (measures 1-12) includes a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The second system (measures 13-24) includes a *mf* (mezzo-forte) dynamic, a *cresc.* marking, and a *pp* (pianissimo) dynamic. The third system (measures 25-36) includes a *mf dolce* (mezzo-forte dolce) dynamic, a *pp* marking, and an *espress.* (espressivo) marking. The fourth system (measures 37-54) includes a *cresc.* marking, a *f* marking, and a *dim.* (diminuendo) marking. The piece concludes with a double bar line.

Gavotte.

Assai vivace.

The Gavotte is a four-measure phrase in G minor, 4/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked *Assai vivace*. The score is divided into two systems, each with a treble and bass staff. The first system (measures 1-16) includes a *f* (forte) dynamic, a *mf* (mezzo-forte) dynamic, and a *f* marking. The second system (measures 17-32) includes a *mf* marking and a *f* marking. The piece concludes with a double bar line.

The image displays a musical score for the song "The Rose Tree." It is written for voice and piano. The score is organized into four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5. The piano part includes complex textures with triplets, sixteenth-note runs, and sustained chords. The vocal line is a simple melody with lyrics written below it. The piece concludes with a "Fine." marking.

La Musette.

(La seconda volta pp)

(La seconda volta *pp*)

sempre p ed egualmente legato

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody with various ornaments, including triplets and sixteenth notes. The voice part is a simple melody with lyrics. The score is divided into two systems, each with a repeat sign at the beginning. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The piano part includes dynamic markings such as *mf* and *pp*.

(La seconda volta
un poco più tranquillo.)

The musical score for the second ending is written for piano. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble staff features a series of eighth and sixteenth notes, with fingerings 4, 3, 2, 1 indicated above the first four measures. The bass staff provides a harmonic accompaniment with chords and single notes, with fingerings 1, 2, 3, 2 indicated below the first four measures. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo). The tempo/mood marking 'pp' (pianissimo) is present above the final measure of the bass staff.

Dead March
from the
ORATORIO "SAUL"

G. F. HANDEL.

Grave. M. $\text{♩} = 72$

f

pp legato

f

ff

pp legato

ff

Fix'd In His Everlasting Seat.

99

CHORUS from "SAMSON."

HANDEL.

Allegro. (♩ = 84)

PIANO.

1st & 2^d SOPRANO. *Dalila and her Virgins.*

ALTO. *Israelites*

1st & 2^d TENOR. *Samson and Israelites.*

BASS. *Manoah and Harapha by turns, and Israelites.*

Great Da-gon rules the world,

Je - ho - vah,

Je - ho - vah,

Manoah 2 *Harapha* 2

Great Da-gon,

rules the world, rules the world in state,

rules the world, rules the world in state, Je -

rules the world, rules the world in state, Je -

Chorus rules, the world in state, *Manoah*

Great Da-gon, great Da-gon

ho - vah, Je - ho - vah,

ho - vah, *Harapha* *Manoah* Je - ho - vah, *Harapha*

Great Da-gon, Great Da-gon

rules the world in state, Great

Je - ho - vah,

rules the world in state, Je - ho - vah, Great

Chorus *Manoah* *Harapha*

Da - gon, Great Da - gon rules

Je - ho - vah rules the world in state, Je -

Je - ho - vah rules the world in state, Je -

Manoah *Harapha* *Manoah*

Da - gon, Great Da - gon rules, Je -

the world in state. His thunder roars,

ho - vah rules the world in state. His thunder roars,

Chorus His thunder roars,

ff *D*

heav'n shakes, His thun-der roars, roars, roars,

This system contains the first four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics 'heav'n shakes, His thun-der roars, roars, roars,' are distributed across the vocal staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

roars, heav'n shakes, and roars, heav'n shakes, and

This system contains the next four staves. The vocal parts continue with the lyrics 'roars, heav'n shakes, and roars, heav'n shakes, and'. The piano accompaniment maintains the same rhythmic pattern, with some harmonic shifts in the right hand.

earth's a - ghist, His thun-der roars, heav'n shakes, earth's a - ghist, His thun-der roars, heav'n shakes,

E

This system contains the final four staves. The vocal parts conclude with the lyrics 'earth's a - ghist, His thun-der roars, heav'n shakes, earth's a - ghist, His thun-der roars, heav'n shakes,'. A large 'E' is placed above the first staff of this system. The piano accompaniment concludes with a final chord and a key signature change to one flat, indicated by the key signature on the bottom staff.

and earth is a - ghash, and earth is a - ghash.

and earth is a - ghash, and earth is a - ghash.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The vocal parts have the lyrics "and earth is a - ghash, and earth is a - ghash." repeated twice. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

The stars, with deep a - - maze,

The stars, with deep a - - maze,

The second system continues with the same four-staff layout. The vocal parts sing "The stars, with deep a - - maze,". The piano accompaniment maintains its rhythmic texture, with the right hand playing chords and the left hand providing a harmonic foundation.

Re - - main in sted - - fast gaze, in sted - fast

Re - - main in sted - - fast gaze, in sted - fast

The third system concludes the page. The vocal parts sing "Re - - main in sted - - fast gaze, in sted - fast". The piano accompaniment continues with its characteristic eighth-note patterns, ending with a final chord in the right hand and a sustained note in the left hand.

gaze, Great Da - gon is of Gods the

gaze, Je - ho - vah, Je - ho - vah is of Gods the

gaze, Je - ho - vah, Je - ho - vah is of Gods the

Manoah *Harapha* *Manoah* *Chorus*

gaze, Je - ho - vah, Great Da - gon is, Je - ho - vah is of Gods the



first and last, is of Gods

first and last, is of Gods

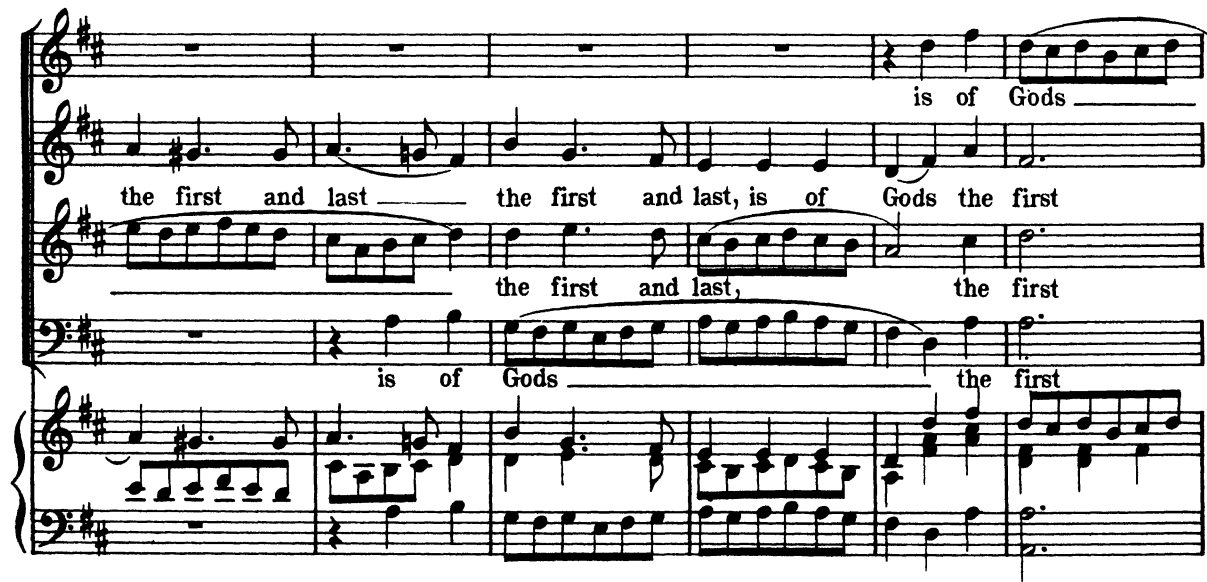


is of Gods

the first and last — the first and last, is of Gods the first

the first and last, the first

is of Gods the first



Musical score for the first system, featuring vocal and piano parts in D major. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "and last, the first, the first". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *H^{ff}* (fortissimo) and *ff* (fortissimo).

Musical score for the second system, continuing the vocal and piano parts. The vocal parts continue with the lyrics "and last, the first and last, and last, the first and last,". The piano accompaniment maintains the melodic and harmonic structure. Dynamics include *H^{ff}* (fortissimo) and *ff* (fortissimo).

Musical score for the third system, concluding the vocal and piano parts. The vocal parts conclude with the lyrics "of Gods the first and last, Je - last, Je - Manoah". The piano accompaniment provides a final melodic flourish. Dynamics include *H^{ff}* (fortissimo) and *ff* (fortissimo).

Great Da - gon is of
ho - vah, Je - ho - vah is of
ho - vah, Je - ho - vah is of
ho - vah, Great Da - gon is Je - ho - vah is of

Harapha. *Manoah.* *Chorus.*

f *ff*

Gods the first and last.
Gods the first and last.

ff

p

My Plane Tree.

107

ARIA from "XERXES."

HANDEL.

Recitative.

With thy ver-dure fresh and ten-der, Ser-vice sweet thou dost ren-der Thou
Fron-di te - ne - re e bel - le del mio pla - ta - no a - ma - to, per

rear-est thy form com-mand-ing, Through the tem-pest safe-ly stand-ing, All serenethough the
vo - i ri - splende il fa - to; tuo - ni, lam - pi e pro - cel - le non voltrag - gi - no

breeze may rude-ly meet thee, So qui-et, calm and peace-ful, what e'er may greet thee.
mai la ca - ra pa - ce, ne giunga a pro - fa - nar - ni au - stro ra - pa - ce!

ARIA.

Largo.

Thy ———— shade gives rest.
Om - bra mai fu

Thou art of — all I know, 'Mong all the trees that grow, Dear-est and best, Thy
di ve - ge - ta - bi - le, ca - raed a - ma - bi - le, so - a - ve più; om-

- shade gives rest. Thou art of all I know, 'Mong all the trees that grow, Dear-est and
- bra mai fu di ve - ge - ta - bi - le, ca - raed a - ma - bi - le, .. so - a - ve

best 'Mong — all the trees that grow, Dear - est and best Thou art of
più, ca - - raed a - ma - bi - le, om - - bra mai fu di ve - ge -

all — I know 'Mong all the trees that grow, Dear-est and best, Dear-est and
ta - bi - le, ca - raed a - ma - bi - le, soa - ve più? soa - - ve

best.
più?

Recitative and Siciliana.

109

from
L'ALLEGRO.

arr. by ROBERT FRANZ.

G. F. HANDEL.

Recitative.

Tenor or Soprano.

If I give thee ho-nour due, Mirth, ad-mit me of thy crew!
Nimm zu dei-nem Dienst mich an; Freud', ich fol-ge dei-ner Bahn.

p

SICILIANA.

Andantino con moto.

p dolce.

Tenor or Sop

Let me wan-der, not un-seen by hedge-rowelms, on hil-locks
Lass mich wan-dern, lass, mich ziehn durch Wein-ge-land und Saa-ten

mf

green,
grün,

there the plough-man, near at hand, whist-les o-ver the fur-row'd
 wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fur-chen

land, there the plough-man, near at hand, whist-les o-ver the fur-row'd
 streut, wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fur-chen

land;
streut;

and the milk-maid sing-eth
 wo der Schnit-ter fröh-lich

blithe, and the mow - er whets his scythe, and e - ve - ry shep - herd tells his
 pfeift, häm-mernd sei - ne Sen - se schleift; wo trau - lich im Kreis der Hir - ten

tale un - der the haw - thorn, in the dale,
 Sang freu - dig er - tönt Schal - mei - en - klang,

and e - ve - ry shep - herd tells his tale un - der the haw - thorn, in the
 wo trau - lich im Kreis der Hir - ten Sang freudig er - tönt Schal - mei - en

dale.
 - klang.

mf

Chorus of Furies

from
"ORPHEUS."

GLUCK.

Andante.

Who through this aw - ful place think - ing a - live to pass, Rash - ly dares

Andante.

ven - ture here? Look - ing in death's cold face Nor show - ing fear?

Quick pangs his frame shall thrill, Slow fear his pul - ses chill. Cer - be - rus!

Wake to kill, Cer - be - rus! wake to kill thy new prey here!

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill

thy new prey here!

Quick pangs his frame shall thrill, Slow fear his pul - ses chill.

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey

Un poco lento.

ORPHEUS.

O in

Sop. Alto.

here!

Tenor Bass

Un poco lento.

pi - ty be moved by my grief. Phan - toms! De - mons!

No! No!

vi - sions too fear - ful, Let prayer and plea - ding tear - ful For my

Tutti.

No!

mis - ery win re - lief! Let prayer and plea - ding tear - ful For my

mis - ery win re - lief For my mis - ery win re -

lief!

No! No! No!

O in pi - ty, O in pi - ty be moved by my

grief Phan-toms! De - mons! Vi - sions too

No! No!

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -

No!

f *p* *H*

lief! Phan - toms: De - mons: Vi - - sions too

No! No! No!

f *p* *f* *p* *f*

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -

No!

p *f* *p*

lief, For - my - mi - - - - se -

ry win re - lief - - - - For my mis - ery win re - lief.

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of eight systems of music. Each system typically has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are written below the vocal line. Dynamic markings such as *f* (forte), *p* (piano), and *H* (hairpins) are used throughout. There are also expressive markings like *rit.* (ritardando) and *acc.* (accelerando). The lyrics are: 'fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -', 'No!', 'lief! Phan - toms: De - mons: Vi - - sions too', 'No! No! No!', 'fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -', 'No!', 'lief, For - my - mi - - - - se -', and 'ry win re - lief - - - - For my mis - ery win re - lief.'

Dear Is the Hour Advancing.

(VIENI CHE POI SERENO.)

CAVATINA from "SEMIRAMIS"

GLUCK.

Tempo di Menuetto.



Dear is the hour ad - van - cing,
Vi - ni, che poi se - re - no -

dim. pp cresc. p

*And. **

Love in the soul en - han - cing. Longing so sweet comes o'er her, While creepeth onward, yes,
al - ta tua bel - l'ain so - no ti tro - ve - rà - l'au ro - ra, quan - do ri - por - ta, ri -

dim. pp cresc.

*And. **

onward the night. All fear now flees be - fore her, Hope banish - es all sad - ness,
por - ta il di Fa - rai d'in - vi dia al - lo - ra im - pal - li - dir gli a - man - ti -

fz

And fills her heart with gladness, And fills her heart with gladness. With wondrous magic light, with
sen - za affan - tie pian - ti, e senza af - fan - tie pian - ti, tu go - de - rai, go - de -

dolce *dim.* *pp* *cresc.*

1 2 Poco piu lento.

wondrous mag - ic light. All light. Dear is the hour ad - van - cing Love in the soul en -
rai co - - si. Fu si. Vie - ni, che poi se - re - no, vie - ni, che poi se -

pp

Tempo I.

han - cing, Though onward comes the night, Her soul is filled with light.
re - no, tu - go - de - rai, go - de - rai co - si.

pp dolce dim. pp cresc.

*Red. **

*Red. ** *Red. **

Take My Offering.
CHORUS from PARIS and HELENE.

GLUCK.

Andante. (Quartett pizzicato.)

PIANO.

SOPRANO. ALTO.

Take thou beau-teous Goddess my
Non sde - gna - re, o bel - la

TENOR. BASS.

of - fer - ing, Take these ro - ses culled for thee. To thy Par - is, who brings thee his
Vè - ne - re, ques - te ro - see ques - ti fior, al tuo giu - di - ce, al tuo

vic-to-ry, Grant this fa - vor gra-cious - ly! Grant this fa - vor gra-cious - ly!
 Pa - ri - de non ne - ga - re il tuo fa - vor, non ne - ga - re il tuo fa - vor!

SOPR: SOLO.

As doth con -
 Co - me con -

(Quart.col'arco)

f *f* *f* *f* *pp*

sume the A - ra-bi-an in - cense, Heat that the flames of the tri - pod im - part, Thus for his
 su - ma l'a-vi-da fiam-ma ch'ar - de sul Tri - po-de l'a-rabo o - dor, co - si per

Oboe & Fag.

Hel - en all glow-ing and ar - dent, Was-teth a - way his de - vo-ted fond heart.
 E - le - na tut - to s'in - fiam-ma, si sen - te strug-ge-re il suo bel cor.

(Quart.pizz.)

p assai

To thy Par-is God-dess so beau-te-ous. Grant this fa - vor gra-cious - ly,
 Non ne - gar - li, o bel - la Ve - ne - re, il tuo Nu-me, il tuo fa - vor,

Tutti.

Grant this fa - vor gra - cious - ly! To thy Par - is, God - dess so beau - te - ous,
 il tuo Nu - me, il tuo fa - vor! Non ne - gar - li, o bel - la Ve - ne - re,

Grant this fa - vor gra - cious - ly! Grant this fa - vor gra - cious - ly!
 il tuo Nu - me, il tuo fa - vor, il tuo Nu - me, il tuo fa - vor!

SOPR: SOLO.

On these drear shores de -
 Su ques - te Spon - de

p Quart.col arco Ob.Fag.

sert - ed and sha - dow - y, Let the soft rays of thy splen - dor de - scend! Of - fered all
 sfa - vil li un tre - mu - lo so - a - ve rag - gio del tuo splen - dor! Nu - de vi

free-ly to love as a sac-ri-fice, Dan-cing and sport-ing thy sweet gra-ces lend! ———
sherz-zì-no te-co le Gra-zì-e e le sue fiac-co-le v'accenda a-mor! ———

To thy Par-is, God-dess so beau-te-ous, Grant this fa-vor
Non ne-gar-li, o bel-la Vè-ne-re, il tuo Nu-me,il

p *assai*

Tutti.
 gra-cious-ly! Grant this fa-vor gra-cious-ly! To thy Par-is, God-dess so
tuo fa-vor, il tuo Nu-me,il tuo fa-vor! Non ne-gar-li, o bel-la

f

beau-te-ous, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Vè-ne-re, il tuo Nu-me,il tuo fa-vor, il tuo Nu-me,il tuo fa-vor!

Thou My Adored.

ARIA from PARIS and HELENE.

123

GLUCK.

Moderato.

Thou of my heart a - -
Oh del mio dol - - cear -

dored. Thou my be - lov - ed. Thou my be -
dor bra - ma - to og - get - - to, bra - ma - - to og

lov - - ed. Sweet airs that I am breath - - ing, Ob. Solo.
get - - - to, l'au - re - che tu res - pi - - - ri,

once wafted round thee. Waft -
al fin res - pi - - ro Ob. Solo al -

- ed a - round thee. In
fin res - pi - - - ro. O -

fan-cy I have found thee. My fond eyes now be-hold thee. For
un-que il guardo io gi - ro. le tue va - ghe sem-bian - ze a -
 ten.

eve-ry where is paint-ed. Thine im-age bright and saint-ed. In my soul
more in me di - pin - ge, il mio pen-sier si - fin - ge le più lie

hope is glow - ing. As fond de -
te spe - ran - ze. e nel de -

-sire fills my heart to o - ver - flow-ing. Thee I seek,
-sio che co - sa mem - pi il pet - to. cer - co te, (Ob. Solo)

thee I call. Hop - ing ah! and
chia - mo te. spe - ro e so -

sigh - ing. Thou of my heart a -
spi - ro! Oh del mio dol - ce ar -

dored. Thou my be - lov - ed. Thou my be -
-dor bra - ma - too - get - to bra - ma - - too -

lov - ed. Sweet airs that I am breath - ing. (Ob. Solo.)
-get - to, l'au - re che tu res - pi - ri.

Once waft - ed round thee. (Ob. Solo.)
al - fin res - pi - ro.

Waft - ed a - round thee.
al - fin res - pi - ro!

Minuet

SYMPHONY in B \flat N $^{\circ}$ 12.

J. HAYDN.

Allegro.

The musical score is written for piano and violin. It begins with the tempo marking "Allegro." and the first system starts with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with some grace notes. The second system introduces a piano (*p*) dynamic in the violin part. The third system features a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the violin part. The fourth system continues with a piano (*p*) dynamic in the violin part. The fifth system returns to a forte (*f*) dynamic in the piano part. The sixth system concludes with a forte (*f*) dynamic in the piano part. The score is written in B-flat major (two flats) and 3/4 time.



Rondo

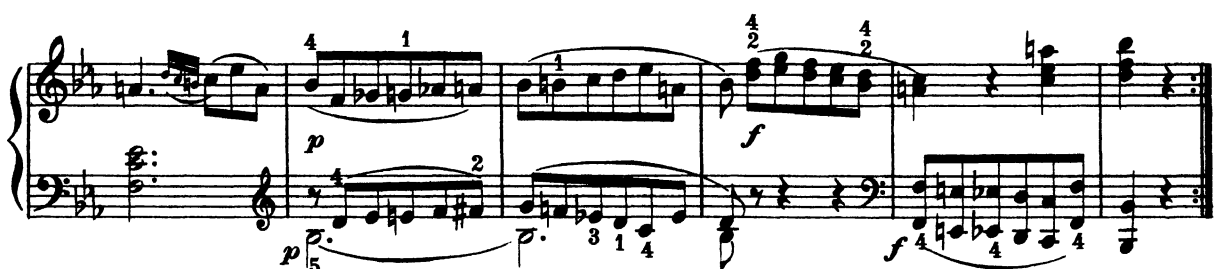
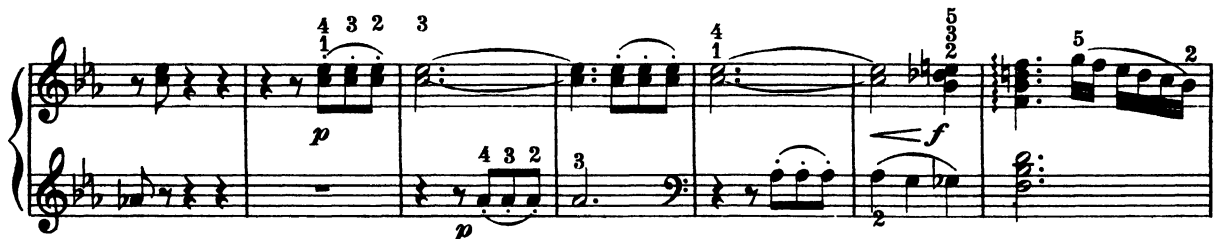
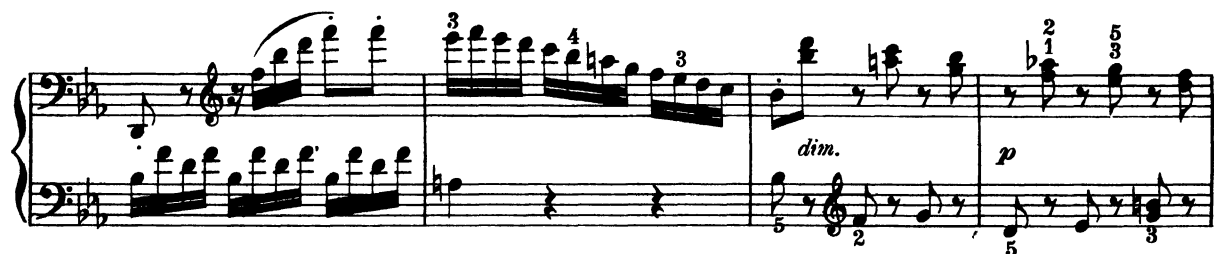
from
SONATA N^o 3. in E \flat

J. HAYDN.

Allegro.

The musical score is presented in six systems, each consisting of a piano (treble) staff and a bass staff. The key signature is E-flat major (three flats). The tempo is marked 'Allegro.'.

- System 1:** The piano staff begins with a melody marked *mf*. The bass staff has a simple accompaniment. Dynamics include *mf* and *fz*.
- System 2:** The piano staff continues the melody with various fingerings (1, 3, 5, 4, 2, 1, 4). The bass staff has a more active accompaniment. Dynamics include *fz* and *f*.
- System 3:** The piano staff features a melodic line with fingerings (2, 1, 4, 4, 3, 1, 5, 2). The bass staff has a steady accompaniment. Dynamics include *p*.
- System 4:** The piano staff has a melodic line with fingerings (3, 5, 3, 4, 1, 5, 2). The bass staff has a steady accompaniment. Dynamics include *fz* and *p*.
- System 5:** The piano staff has a melodic line with fingerings (5, 4, 5, 3, 1, 3). The bass staff has a steady accompaniment. Dynamics include *p*, *fz*, and *mf*.
- System 6:** The piano staff has a melodic line with fingerings (1, 1, 3, 2, 1, 3). The bass staff has a steady accompaniment. Dynamics include *f*.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'mf'. The piece is in a key with one flat and a 4/4 time signature. The notation is complex, featuring many slurs, ties, and fingerings.

This page of musical notation, numbered 131, contains seven systems of staves. The first six systems are grand staves, each with a treble and bass clef. The seventh system is a single treble staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature.

The notation includes various musical elements:

- First System:** Treble staff has a triplet of eighth notes and a quarter note. Bass staff has a steady eighth-note accompaniment.
- Second System:** Treble staff has a triplet of eighth notes and a quarter note. Bass staff has a steady eighth-note accompaniment.
- Third System:** Treble staff has a triplet of eighth notes and a quarter note. Bass staff has a steady eighth-note accompaniment.
- Fourth System:** Treble staff has a triplet of eighth notes and a quarter note. Bass staff has a steady eighth-note accompaniment.
- Fifth System:** Treble staff has a triplet of eighth notes and a quarter note. Bass staff has a steady eighth-note accompaniment.
- Sixth System:** Treble staff has a triplet of eighth notes and a quarter note. Bass staff has a steady eighth-note accompaniment.
- Seventh System:** A single treble staff with a triplet of eighth notes and a quarter note. The music ends with a *mf* dynamic.

Dynamics and markings include:

- p* (piano) in the third system.
- fz* (forzando) in the fourth, fifth, and sixth systems.
- f* (forte) in the fifth system.
- p* (piano) in the sixth system.
- a tempo.* in the seventh system.
- mf* (mezzo-forte) in the seventh system.

Fingerings (1-5) and breath marks (curved lines) are indicated throughout the piece.

This page of musical notation, numbered 132, contains seven systems of piano music. The notation is written for a piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, and *p* are used throughout. Fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line and a repeat sign in the final system.

System 1: Treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Bass staff begins with a half note G3, followed by quarter notes F3 and E3. Dynamic marking: *mf*.

System 2: Treble staff begins with a quarter note D5, followed by eighth notes C5, B4, and A4. Bass staff begins with a half note D3, followed by quarter notes C3 and B2. Dynamic marking: *f*.

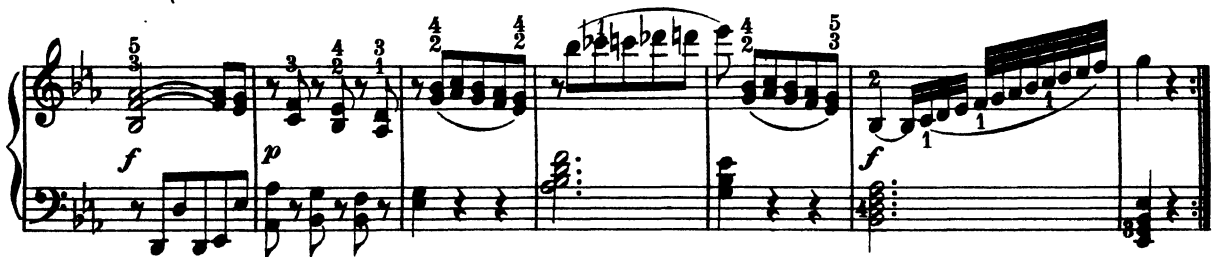
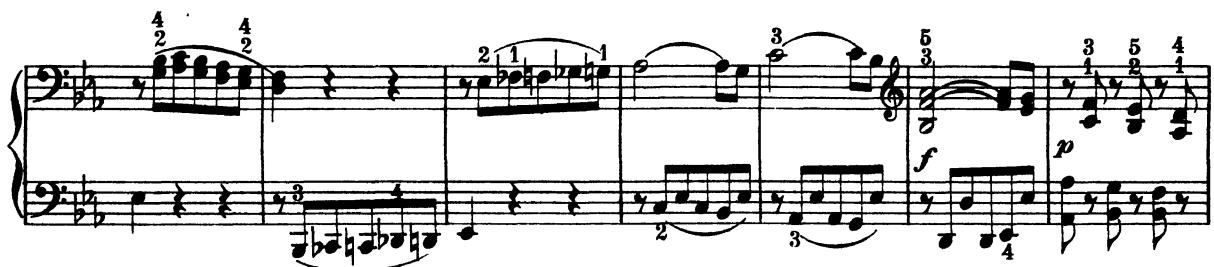
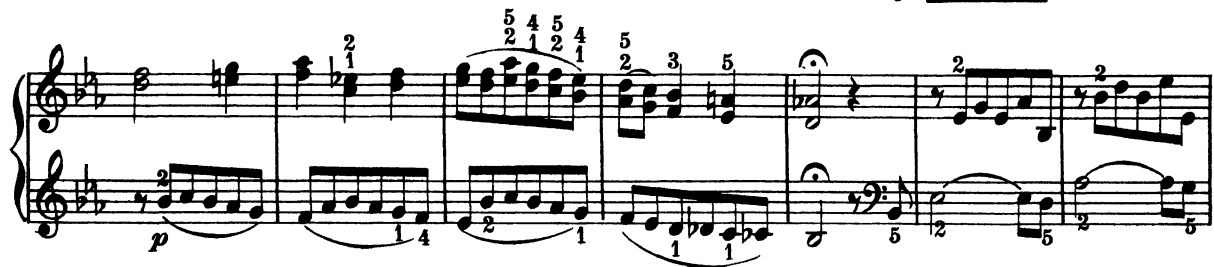
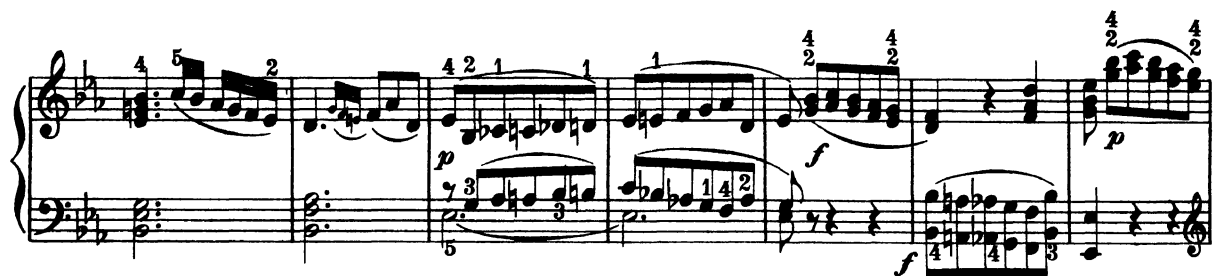
System 3: Treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Bass staff begins with a half note G3, followed by quarter notes F3 and E3. Dynamic marking: *p*.

System 4: Treble staff begins with a quarter note D5, followed by eighth notes C5, B4, and A4. Bass staff begins with a half note D3, followed by quarter notes C3 and B2. Dynamic marking: *f*.

System 5: Treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Bass staff begins with a half note G3, followed by quarter notes F3 and E3. Dynamic marking: *f*.

System 6: Treble staff begins with a quarter note D5, followed by eighth notes C5, B4, and A4. Bass staff begins with a half note D3, followed by quarter notes C3 and B2. Dynamic marking: *f*.

System 7: Treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Bass staff begins with a half note G3, followed by quarter notes F3 and E3. Dynamic marking: *f*.



With Verdure Clad.

SOPRANO SOLO.

from the "Creation" Oratorio.

J. HAYDN.

Andante.

With ver - dure clad the

fields appear, De-light-ful to the ra - vish'd sense; By flow-ers sweet and gay,

En - han-ced is the charming sight, En - han - - ced

is the charming sight. Here frag-rant herbs their

o-dours shed; Here shoots the heal-ing plant, Here shoots — the heal-ing plant. —

Here shoots the heal-ing plant, — the healing plant. —

Here shoots the heal - ing plant.

With co - pious fruit th'ex - pand - ed boughs are hung;

In leaf-y arch-es twine the sha-dy groves; O'er lof-ty hills ma-

-jes-tic fo-rests wave, ma-jes-tic fo-rests wave.

With verdure clad the fields appear, De-lightful to the ra-vish'd sense;

By flow-ers sweet and gay En-han-ced is the charming sight, En-

han-ced is the charming sight. Here

fragrant herbs their odours shed; Here shoots the healing plant. _____

_____ Here shoots the heal - - ing plant.

Here frag - rant herbs their o - dours shed; Here shoots the heal - ing plant, _____

_____ the heal - ing plant, _____ the heal - ing plant, _____ Here

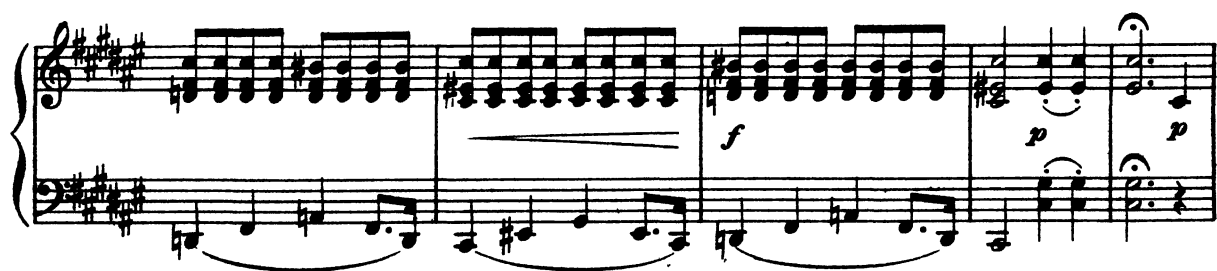
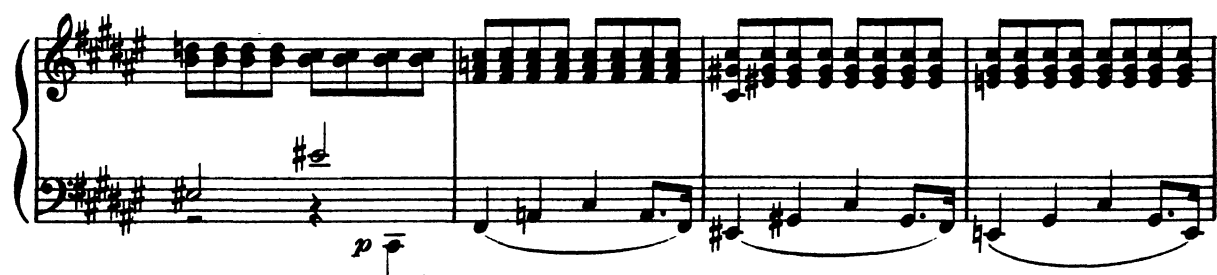
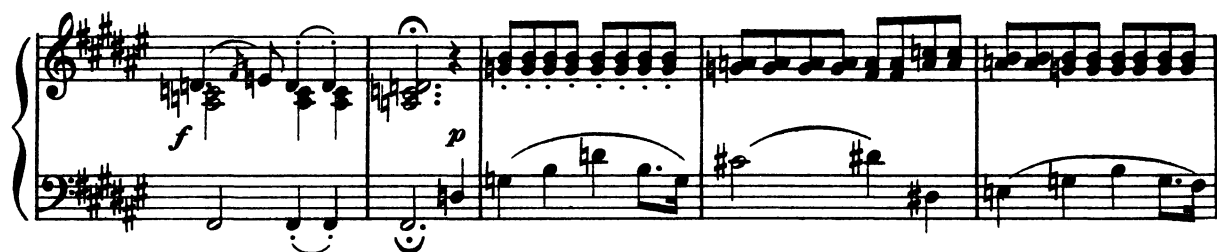
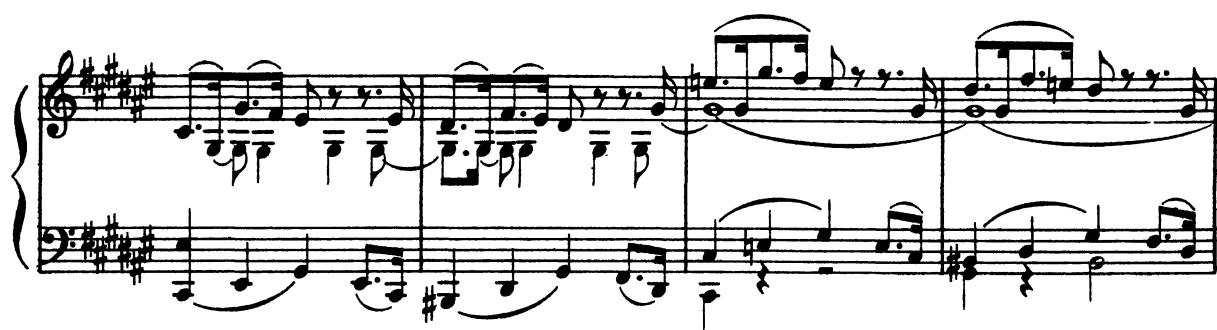
shoots - the heal - ing plant.

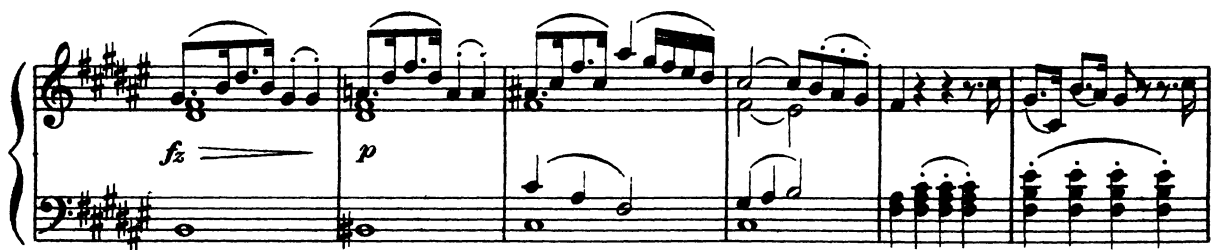
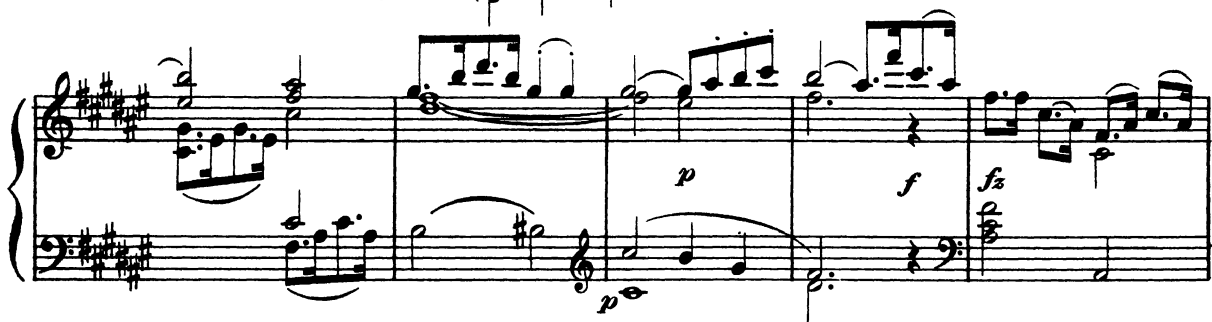
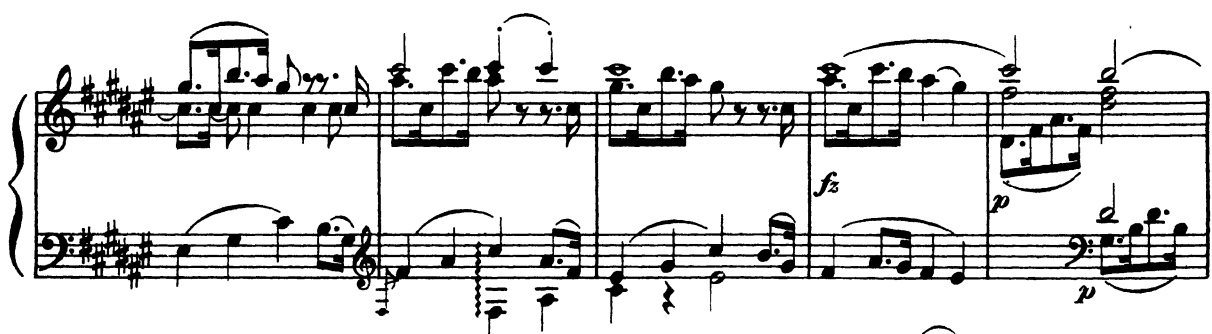
Cantabile e Mesto.
from
STRING QUARTET in F# MAJOR.

J. HAYDN. Op.76 No 5.

Cantabile e mesto.

This musical score is for the first system of a string quartet, measures 1 through 30. It is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in F# major (three sharps) and common time (C). The tempo and mood are marked 'Cantabile e mesto.' The score includes various dynamic markings: *p* (piano), *f* (forte), *fz* (forzando), and *pp* (pianissimo). The notation features a variety of musical elements including eighth and sixteenth notes, rests, and slurs. The first system (measures 1-8) begins with a piano (*p*) dynamic. The second system (measures 9-16) features a forte (*f*) dynamic. The third system (measures 17-24) includes a forte (*f*) dynamic. The fourth system (measures 25-30) concludes with a piano (*p*) dynamic. The score is presented in a standard musical notation format with a grand staff for each instrument.





Andante
from
STRING QUARTET in C MAJOR N°6.

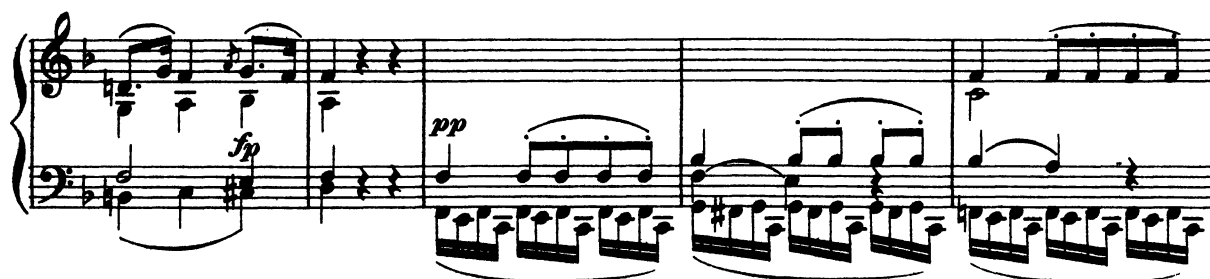
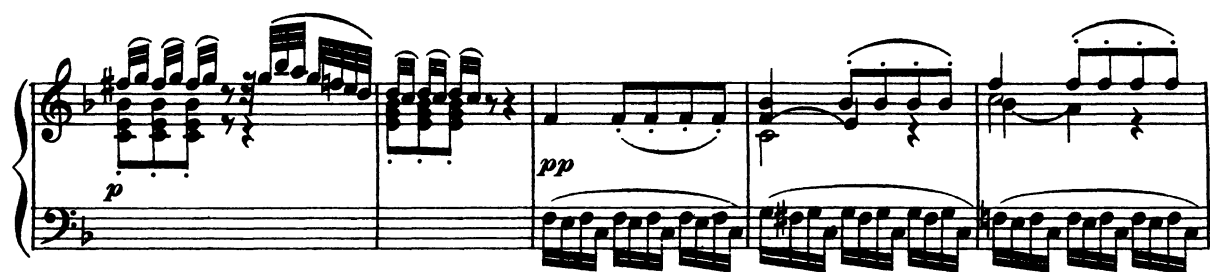
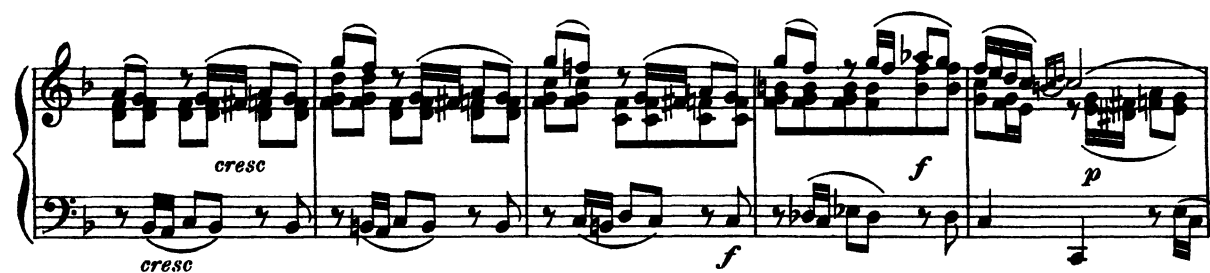
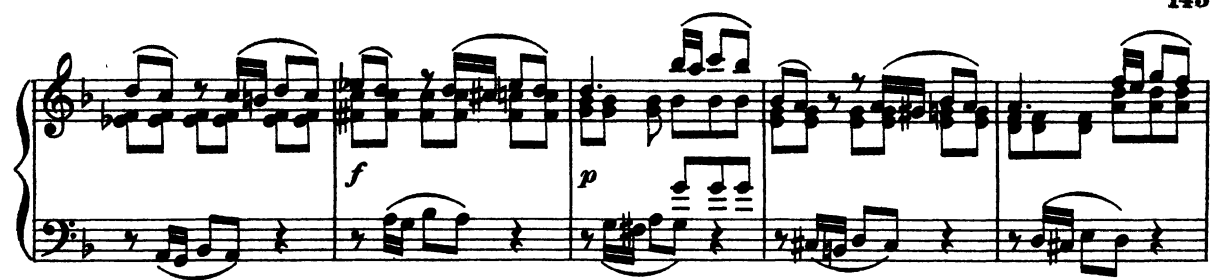
141

W. A. MOZART.

Andante cantabile.

The musical score is written for a string quartet, with staves for Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked "Andante cantabile." The key signature is one flat (B-flat). The score consists of six systems of music. Dynamics include cresc., p, f, and pp. There are various musical notations such as slurs, ties, and articulation marks.

This page of musical notation, numbered 142, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat major or D minor). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.', 'f', and 'p'. The first system shows a melody in the right hand with a 'cresc.' marking and a 'f' dynamic, followed by a 'p' dynamic. The second system features a 'p' dynamic in the right hand and a 'cresc.' marking in the left hand. The third system has a 'cresc.' marking in the right hand. The fourth system includes 'f', 'p', and 'cresc.' markings in the right hand, and a 'cresc.' marking in the left hand. The fifth system has a 'p' dynamic in the right hand and a 'cresc.' marking in the left hand. The sixth system includes 'f', 'p', and 'cresc.' markings in the right hand, and a 'cresc.' marking in the left hand.



This page of musical notation, numbered 144, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *cresc.*, *f*, *p*, *fp*, and *pp* are used throughout. Performance markings include *Ad.* (Ad libitum) and asterisks (*). The notation includes many slurs, ties, and phrasing marks. The piece concludes with a double bar line and repeat dots at the end of the final system.

144

cresc. *f*

p *fp* *sf* *p* *fp*

cresc. *p*

Ad. *

cresc. *p*

Ad. *

pp

Scene from Don Juan.

ACT II.

145

MOZART.

Andante.

The Commandant.

Don Gio - van - ni!
Don Gio - van - ni!

ff Tutti (Trombones, Timpani etc.)
p Strings.

by thee in - vi - ted, Here be - hold me As thou'st di - rec - ted.
a ce - nar te - co m'in - vi - ta - sti! e son ve - nu - to!

Wind. *p*

Don Juan

Tru-ly I did not ex - pect it, But a - new I'll sup with thee, Leporello, serve the
Non l'avrei giammai cre - du - to; mâ fa - rò quel che po - trò, Leporello! un al - tra

fp

ta - ble, For my guest a - no - ther co-ver!
ce - na! fà che su - bi - to si por - ti!

Leporello. (puts his head out from under the table.)
Sir, be still, say no more! With us both now all is
Ah padron, ah pa-dron! Ah padron! s'iam tut - ti

fp

*D. Juan.**The Commandant.*

o-ver. Go, di-rect-ly! No need of that, Earth-ly food he no lon-ger de-
 mor-ti. Van-ne di-co! Fer-ma un po! Non si pa-sce di ci-bo mor-
 (He rises as if to obey.)

cresc.
 Timp. *fp* *Tutti* *fp*

- si - - - reth, Who of hea-ven-ly food hath par-ta-ken,
 - ta - - - le, chi si pa-sce di ci-bo ce-le-ste!

fp

Cast a - - - way from thee now all such
Al tre eu re più gra vi di

Fl. *cresc.* *p* *cresc.* *p* *cresc.* *p*

tri - - fling, Heed the sen - - tence I
 que - - ste, al - - tra bra - - ma quag -

cresc. *p* *cresc.* *p* *cresc.* *p*

Don Juan.
 hi - - - ther have brought. Well, what
 - griù mi gui - do. *Leporello.* Par - la

Sure a fit of the a-gue hath
 La ter-za-na d'a-ve-re mi

cresc. *p* *cresc.* *p*

would'st thou? I lis - ten, well,
dun - - que! che chie di? che

seized me, Of all mo-tion be-reft, I'm dis - traught! Sure a fit of the a - gue hath
sem - bra, e le mem-bra fer-mar piu non so, la ter - za - na d'a - ve - re mi

tell me!
vuo - - i?

The Commandant.

Si - lence, and mark me, this hour thou hast
Par - lo, a - scol - ta! più tem - po non

seized me, Of all mo-tion be-reft, I'm dis - traught.
sem - bra, e le membra fer-mar piu non so.

Wind sustain.

Speak then, tell me, of fear know I nought.
Par - la, par - la, a scol-tan - - do ti sto.

sought.
hò.

Si - - lence, and
Par - - lo, a -

Ah, of mo-tion be-reft, I'm dis - traught, Sure a fit of the a - gue has
Ah le mem-bra fer-mar piu non so; la ter - za - na d'a - ve - re mi

cresc. p

Speak then
Par - la,

mark me, this hour thou hast sought,
scol - ta! più tem - po non hò.

seiz'd me, sure a fit of the a-gue has seiz'd me, of all mo-tion be-reft I'm dis-traught.
sem-bra, la ter-za-na da-ve-re mi sem-bra, e le mem-bra fer-mar più non sò.

cresc. p cresc. p

The Commandant.

tell-me, of fear know I nought. Thou didst thy-self in -
par-la, as - col - tan - do ti stò. Tu min-vi - ta - stia

3 3 3 3 3 3 3 3 pp fp

-vite me, For that I must re-quite thee, Then
ce - na, il' tuo do-ver or sa - i, ri -

cresc. fp cresc.

an - swer me, then an - swer me, As my guest, when shall I
-spon - di - mi, ri - spon - di - mi, ver - ra - i tua ce - nar

fp fp cresc. p

Don Juan.
claim thee?
me - co?
Leporello. (standing far off trembling.)
Say no, say no; he is en-gag'd, ex-cuse him.
Oi - bò, oi - bò, tem-po non hà, scu - sa - te.

Don Juan.
Of fear noneshall ac-
A tor - to di vil-

The Commandant.
cuse me, To none will I suc-cumb!
ta - te, tac - cia - to mai sa - ro!
I have de-ter-mined,
Hò gia ri - sol - to.

The Commandant.
De - ter - mine!
Ri - sol - vi?
Thou'lt
Ver -

The Commandant.
come, then?
ra - i?
Leporello.
Say that you can't, say that you can't.
Di - te di nò, di - te di nò.

Don Juan.
My heart — is firm with-in me, I have no
Hò fer - mo il co-re in pet - to, Non hò ti-

Violins
f *p*

The Commandant.
fear, I'll come.
mor ver - rò!
Take it then.
Ec - co - la!

The Commandant.
Give me thy hand in to - ken!
Dam - mi la ma - no in pe - gno!

Wind
f *fp* *pp* *ff* *p*

b²

Ah me! What deadly chill is this?
Ohimè! che go-lo è que-sto mai?

Più Stretto. What is't? Turn — thee, ere heav'n hath doom'd thee, There's
Cos' hai? pen - ti - ti, can - gia - vi - ta, è.

cresc. f

(vainly tries to free himself.)
D. Juan. time yet for re-pentance. For me there's no re-pentance, Va -
l'ul - ti - mo mo - men - to! Nò nò, ch'io non mi pen - to, van -

p f p f

The Commandant. - mish thou from my sight! Dread then, the wrath e - ter - nal, A -
- ne lon - tan da me! Pen - ti - ti, sce - le - ra - to! Nò

p f p f

Commandant. way, thou spectre in - fer - nal! Yet repent! No! Yet repent!
vec - chio in - fa - tu - a - to! Pen - ti - ti! Nò! Pen - ti - ti!

p f p f p

D. Juan. No! Yes! No! Yes!
Nò! Sì! Nò! Sì!

Commandant. *fp*

f fp f p f p f p f p

Don Juan. *Commandant.* *D. Juan.*

No! Yes! No! No! No! No! Commandant.

No! Leporello. Yes! Yes! Now must my soul take

Sì! Sì! Ah tem - po più non

f *fp* *fp* *f* *f* *p*

(Flames appear in all directions, the earth trembles.)

flight! *D. Juan.* Ter-rors unknown are free-zing me, De-mons of doom are

v'è! *(exit.)* Da quel tre-mo-re in so-li-to, sen-to as-sa-lir gli

Allegro.

f *p* *f* *p*

sei-zing me, Is hell let loose to tor-ture me? Or does it

spi-ri-ti! don dees-co no-que i vor-ti-ci, di fo-co

f *p* *f* *p cresc.*

mock my sight?

pien d'or-ror!

CHORUS' from below, Tor-ments e-ter-nal wait thee!

with hollow voices. Tut-to a tue col-pe è po-co!

f *f* *f* *f*

My soul is rent with a - go - ny! Con -
Chi l'a - ni - ma mi la - ce - ra! Chi

Bur - ning in end - less night! The fire of doom sur -
vis - ni! c'è un mal peg - - gior! Che cef - fo di - spe -

demn'd to end - less mi - se - ry, Oh doom of wrath and ter - ror, No
m'a - gi - ta le vi - sce - re! Che strazio, oi - mè, che sma - nia Che in -

round him, Its fie - ry glare con - founds him, What sounds, what sights of
ra - to! Che ge - sti d'un dan - na - to! che gri - di, che la -

more to see the light! Tor - ments e -
fer - no, che ter - ror Tut - to a tue

ter - ror, Oh I shall die, oh I shall die of fright!
men - ti! co - me mi fà ter - ror, mi fà ter - ror!

D. Juan.
 My soul is rent with a - go - ny, Con -
Chi l'a - ni - ma mi la - ce - ra! Chi

ter - nal wait thee! Bur - ning and end - less
col - pe è po - - Leporello. oo! vis - ni, c'è un mal peg -

The fire of doom sur - round him.
Che cef - fo di - spe - ra - to!

demned to end-less mi-se-ry. Oh doom of wrath and ter - ror! Ah!
m'a - gi-ta le vi-sce-re! *che strazio oi-mè, che sma - nia!* *Ah!*

night.
gior!

Its fi - ery glare confounds him, What sounds, what sights of terror, What
Che ge - sti d'un dan - na - to! che gri - di, che la - menti! che

Oh dread- ful end - less night!
che in - fer - no! che ter - ror!

end - less, end - less, Bur-ning and end-less
vie - ni! vie - ni! vie - ni! c'è un mal peg -

sounds, what sights of ter ror! Oh I shall die of fright!
gri - di, che la - men - ti! co - me mi fà ter - ror!

2 (The flames increase and engulf Don Juan.) Leporello.

Ah! Ah!
Ah! Ah!

night.
gior.

cresc.

Minuet

FROM SYMPHONY in E \flat .

W. A. MOZART.

Allegretto.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, with a key signature of two flats (E-flat major) and a 3/4 time signature. The tempo is marked "Allegretto." The score is divided into six systems, each containing a piano (upper) and bass (lower) staff. The music is characterized by its rhythmic patterns and dynamic markings. The first system starts with a forte (*f*) dynamic and a "marcato" marking. The second system features a "marcato" marking and a "mf" dynamic. The third system includes a "p" (piano) dynamic and a "sempre p" marking. The fourth system begins with a forte (*f*) dynamic and a "marcato" marking. The fifth system features a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic and a "p mf" dynamic. The score includes various articulation marks, such as accents (^) and slurs, and repeat signs with first and second endings. The notation includes notes, rests, and fingerings (e.g., 4, 5).

TRIO.

dolce

Leo.

Da Capo al Fine.

Come, Shall I Tell Thee.

(Vedrai Carino.)

(SOPRANO ARIA from DON JUAN.)

MOZART.

Grazioso.

Strings, Corni sustain.

Wood.

Mezza voce. Cello.

Zerlina.

Come, shall I tell thee How what be - fell thee Soon can be cu - red By
l'e - drai ca - ri - no, se sei buo - ni - no che bel ri - me - di - o
 Strings. Cor.

my po - tent charm?
ti vo - glio dar, Vln. & Wind. No gar - den grows it,
E na - tu - ra - le, Strings.

Though it a - boun - deth, Like fur - nace glows it, Yet none 'twill harm, no,
non dà dis - gu - sto, e lo spe - cia - le non lo sa far, nò

none it will harm, no, none it will harm, All guard and che - rish it, Gold can not
non lo sa far, nò non lo sa far, — E un cer - to bal - sa - mo che porto ad -

buy it, say wilt thou try it? Soft 'tis, and warm,
 - dos - so, da - re te'l pos - so, seil vuoi pro - var, —

Canst thou not guess it?
 Sa - per vor - re - sti?

Has thy wit flown, say has all thy wit then
 do - ve mi sta, do - ve, do - ve, dove mi

flown? —
 sta? —

Hear how it throbs with-in,
 Sen - ti - lo bat - te - re.

Fl.
Cl.
Fag.
Strings. Corni

(Lays his hand on her heart.)

'Tis all thine own, Hear how it throbs with-in, hear how it
 Toc - ca mi quà, sen - ti - lo bat - te - re, sen - ti - lo

mf *p* *mf*

throbs with-in,
 bat - te - re,

'Tis all thine own, hear how it throbs within, hear how it
 toc - ca mi quà! sen - ti - lo bat - te - re, sen - ti - lo

Vins.
p Wind. *mf* *p* *mf*

throbs within, hear how it throbs within, 'Tis all thine own, thine, thine.
bat - te - re, sen - ti - lo bat - te - re, toc - ca mi quà! quà! quà!

Hear how it throbs with - in, Ah, 'tis thine on - ly, it is thine on - ly,
sen - ti - lo bat - te - re, toc - ca - mi quà, quà! toc - ca - mi quà, quà!

(Exit with Masetto.)
 It is thine on - ly, 'Tis all thine own.
toc - ca - mi quà, quà, toc - ca - mi quà.

Scherzo
from
SYMPHONY N^o 7. Op. 92.

159

L. van BEETHOVEN.
arranged by Liszt.

Presto. (♩ = 132.)

The musical score is written for piano and orchestra. It consists of five systems of music. The first system is for piano, with a tempo marking of Presto (♩ = 132.). The piano part is in 2/4 time and features a complex, rhythmic melody. The second system continues the piano part, with a crescendo marking. The third system is for the orchestra, with a tempo marking of Ossia. 8. The orchestra part is in 2/4 time and features a complex, rhythmic melody. The fourth system is for the orchestra, with a tempo marking of Fl. & Cl. The orchestra part is in 2/4 time and features a complex, rhythmic melody. The fifth system is for the orchestra, with a tempo marking of Viol. & Altos. The orchestra part is in 2/4 time and features a complex, rhythmic melody.

legg.

cresc.

Ossia. 8.

Fl. & Cl.

Viol. & Altos.

pp *ff* *Red.* *p Fl. & Ob.* *pp*

strings. *pp* *Bassoon.* *pp* *ff* *Red.*

strings. *p* *Oboe.* *Red.* *p dolce* *stacc. legg.*

Red. *cresc. poco a poco* *Red.*

Red. *Red.*

f *Red.* *ff* *Red.*

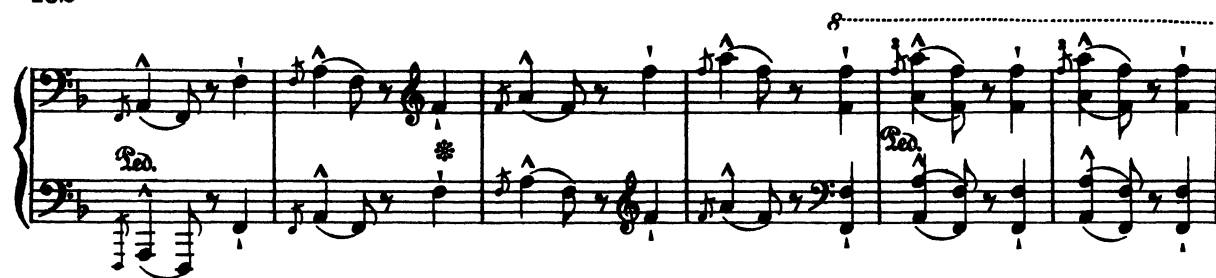
First system of the musical score, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and dynamic markings such as *p* (piano) and *Red.* (Reduction).

Second system of the musical score, featuring a grand staff. It includes the instruction *strings.* and dynamic markings *p* (piano) and *cresc.* (crescendo).

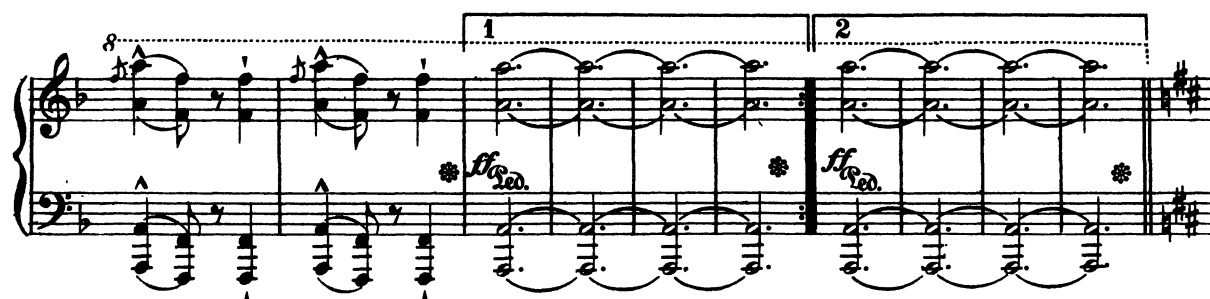
Third system of the musical score, featuring a grand staff. It includes the instruction *Ossia.* and dynamic markings *p* (piano) and *f* (forte).

Fourth system of the musical score, featuring a grand staff. It includes the instruction *cresc.* (crescendo) and dynamic markings *f* (forte) and *ff* (fortissimo).

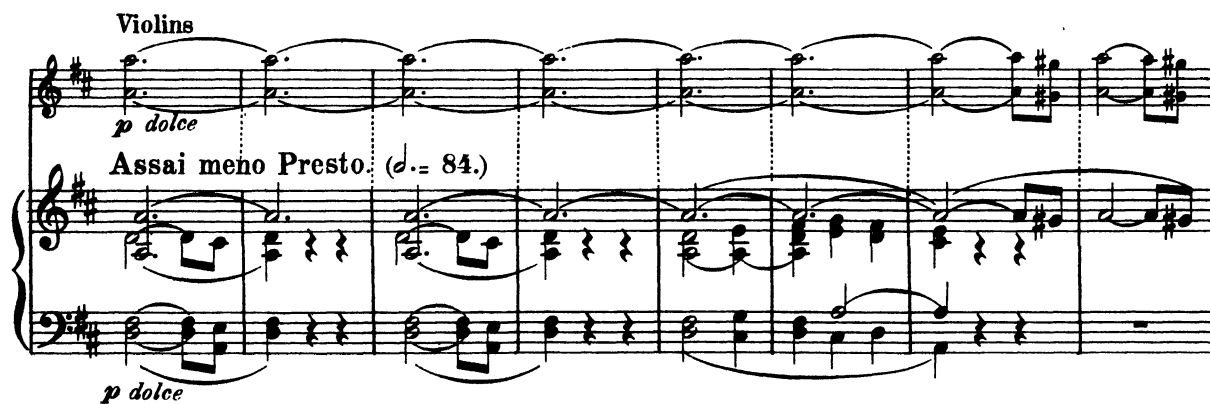
Fifth system of the musical score, featuring a grand staff. It includes the instruction *cresc.* (crescendo) and dynamic markings *f* (forte) and *ff* (fortissimo).



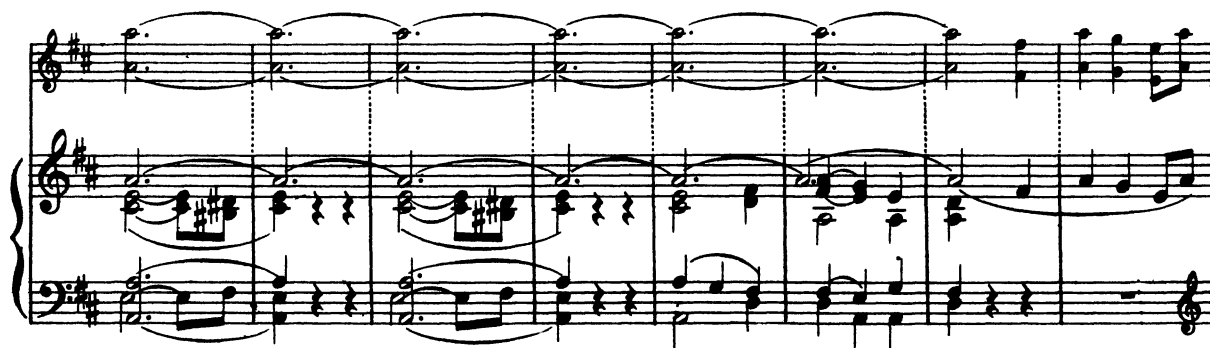
Piano introduction in D major, 4/4 time. The music features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked *And.* (Andante). The key signature has two sharps (F# and C#).



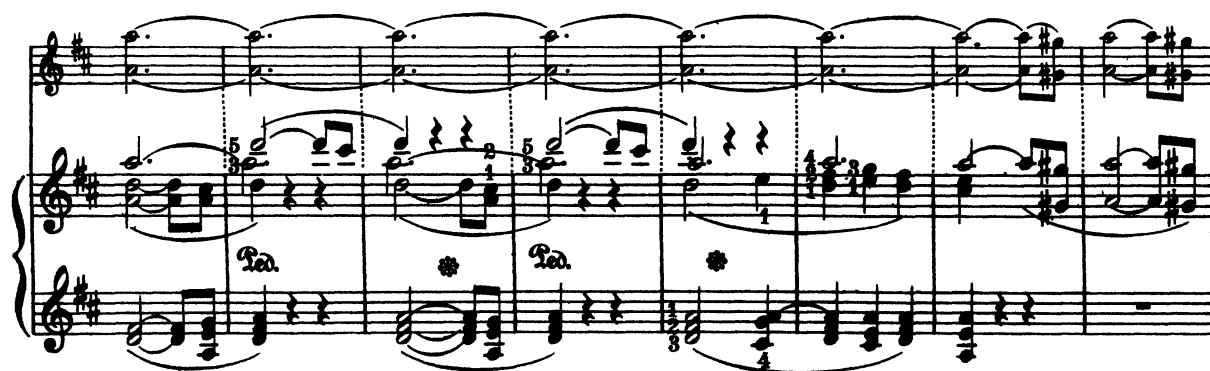
Continuation of the piano introduction. It includes a first ending (marked 1) and a second ending (marked 2). The tempo is marked *ff And.* (fortissimo Andante). The key signature has two sharps (F# and C#).



Violins and Piano section. The Violins part is marked *p dolce* (piano dolce). The Piano part is marked *p dolce*. The tempo is marked *Assai meno Presto. (♩ = 84.)*. The key signature has two sharps (F# and C#).



Piano section. The music features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature has two sharps (F# and C#).



Piano section. The music features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked *And.* (Andante). The key signature has two sharps (F# and C#).

First system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pulse and a treble line with chords. The key signature is one sharp (F#).

Second system of the musical score. It includes staves for Violin (Viol.), Horn, and Piano (Pno.). The Violin part has a melodic line. The Horn part has a steady eighth-note pulse. The Piano part has a bass line with a steady eighth-note pulse and a treble line with chords. The key signature is one sharp (F#).

Third system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pulse and a treble line with chords. The key signature is one sharp (F#).

Fourth system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pulse and a treble line with chords. The key signature is one sharp (F#).

Fifth system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pulse and a treble line with chords. The key signature is one sharp (F#).

First system of the musical score. It features a piano (p) and a celeste (Ced.) part. The piano part has a melodic line with a crescendo (sf) and a decrescendo (p). The celeste part has a melodic line with a crescendo (sf) and a decrescendo (p). The system ends with a decrescendo (p) and a decrescendo (p). The tempo is marked *sempre al min.* (sempre al meno).

Second system of the musical score. It features a piano (p) and a celeste (Ced.) part. The piano part has a melodic line with a decrescendo (ppp). The celeste part has a melodic line with a decrescendo (ppp). The system ends with a decrescendo (ppp) and a decrescendo (ppp). The tempo is marked *D.C.* (Da Capo).

Third system of the musical score. It features a piano (p) and a celeste (Ced.) part. The piano part has a melodic line with a decrescendo (p). The celeste part has a melodic line with a decrescendo (p). The system ends with a decrescendo (p) and a decrescendo (p). The tempo is marked *Presto.*

Fourth system of the musical score. It features a piano (p) and a celeste (Ced.) part. The piano part has a melodic line with a decrescendo (p). The celeste part has a melodic line with a decrescendo (p). The system ends with a decrescendo (p) and a decrescendo (p).

Fifth system of the musical score. It features a piano (p) and a celeste (Ced.) part. The piano part has a melodic line with a decrescendo (p). The celeste part has a melodic line with a decrescendo (p). The system ends with a decrescendo (p) and a decrescendo (p).

Fl. & Clar.

f *p*

2 4

This system shows the Flute and Clarinet parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano). There are also some rests and a small asterisk marking a specific measure.

Viol. & Altos.

pp *pp*

This system shows the Violin and Alto parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with dynamic markings of *pp* (pianissimo). There are also some rests and a small asterisk marking a specific measure.

Fl. & Ob.

pp *ff* *p* *pp*

This system shows the Flute and Oboe parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with dynamic markings of *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also some rests and a small asterisk marking a specific measure.

Bassoons.

pp strings. *ff*

This system shows the Bassoon part. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with dynamic markings of *pp strings.* (pianissimo strings) and *ff* (fortissimo). There are also some rests and a small asterisk marking a specific measure.

strings. Ob.

p *stacc. legg.*

This system shows the String and Oboe parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with dynamic markings of *p* (piano) and *stacc. legg.* (staccato, leggiero). There are also some rests and a small asterisk marking a specific measure.

Bassoon.

cresc.

This system shows the Bassoon part. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a dynamic marking of *cresc.* (crescendo). There are also some rests and a small asterisk marking a specific measure.

First system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The system includes a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The system includes a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The system includes a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The system includes a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The system includes a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

First system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff features a melodic line with eighth-note patterns and slurs, marked with a forte (*ff*) dynamic. The bass staff provides a harmonic accompaniment with chords and single notes. Below the staff, there are markings for "Ped." (pedal) and asterisks (*) indicating specific points in the music.

Second system of musical notation. The treble staff continues the melodic development with slurs and ties. The bass staff maintains the accompaniment. The system concludes with a change in the bass staff's clef from bass to treble. Pedal markings and asterisks are present below the staff.

Third system of musical notation. The treble staff shows a melodic line with slurs. The bass staff features a more active accompaniment with eighth-note patterns. A forte (*ff*) dynamic is indicated. The system ends with a key signature change to one sharp (F#). Pedal markings and asterisks are present below the staff.

Fourth system of musical notation. The first part of the system is marked "Presto meno assai." and includes a piano (*p*) and dolce (*dol.*) dynamic. The second part is marked "Presto." and includes a forte (*ff*) dynamic. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The system concludes with a double bar line. Pedal markings and asterisks are present below the staff.

Sonate Caractéristique.

THE FAREWELL.

L.van BEETHOVEN

Op.81^aAdagio. $\text{♩} = 60$

p espressivo sempre.

ten.

cresc.

ten.

sf

ten.

dim.

a tempo.

p

pp poco cresc.

pp

ten.

poco riten.

attacca subito l'Allegro.

ten. ten. *f* *cresc.* *sf* *sfp*

1 3 2 4 1 3 1 3 2 1 1 3 2 4 1 3 2 1 3 4 5

Red.

p *cresc.* *sf* *sfp*

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Red.

mf *p* *cresc.*

4 5 3 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

poco riten. *sf* *f* *sf* *sf*

ten *Red.*

a tempo *poco riten.* *a tempo*

p *p*

poco riten. *a tempo* *ten.* *p cantabile.*

p *mf* *mf* *f molto espress.*

Red.

ten 2 4

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (2, 3, 4, 5). Dynamics include *mf*, *ten. fz*, and *fz*. There are also markings for *Ad.* and *Ad.* with a star symbol.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *f* and *Ad.* with a star symbol. The tempo marking *Agitato.* is present.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *p subito.*, *p*, and *sopra.* with a star symbol. The tempo marking *tranquillo.* is present.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *cresc.*, *f sempre.*, and *mf*. The tempo marking *quasi stretto.* and *in tempo* are present.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *p leggiero.*, *mf*, *pp*, and *mf*. There are also markings for *Ad.* and *Ad.* with a star symbol.

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *pp*, *mf*, *p*, and *mf*. There are also markings for *Ad.* and *Ad.* with a star symbol.

Vivo. *2 5 4* *2 5 4* *poco slent.* *in tempo.* *cantabile.*

cresc. *f* *p* *p* *mf* *dim. sempre.*

sempre sosten.

poco ritard. *rivegliandosi.*

pp *p cresc.*

a tempo. *ten.* *ten.*

f *sf* *p* *cresc.*

sf *sfp* *p* *cresc.* *sfp* *sfp*

mf *p* *cresc.*

[illegible]

Musical score for "L'Espresso" by Debussy, measures 1-10. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked "poco riten." and "a tempo". The dynamics are "p" (piano) and "poco riten." (poco ritenuto). The score includes fingerings and articulation marks.

a tempo

mf

p

f

molto espress.

p cantabile.

ten.

Red.

[illegible][illegible][illegible]

animato. *poco calmando.*

a tempo. *cresc.* *sf* *sfz* *p* *cresc.*

sf *sfz* *cresc.* *sf* *sfz*

Stretto. *cresc.* *f* *ff* *mf* *in tempo.*

mf *p* *mf* *quasi f* *p* *mf cresc.*

sf *dolce.* *1* *2* *3* *2* *1* *4* *2* *1* *3* *5* *2* *1* *4* *4* *3*

ten. *poco marc.*

This page contains seven systems of musical notation for piano, written in a key signature of two flats (B-flat and E-flat). The notation includes treble and bass staves, often with grand staves. Fingerings are indicated by numbers 1-5. Dynamics and performance instructions are written throughout the score.

System 1: Treble staff begins with a *cresc.* marking. The bass staff has a *dolce.* marking. The system concludes with a *p dolce.* marking.

System 2: The bass staff features a *ten.* (tension) marking. The system concludes with a *sed.* (sedition) marking.

System 3: The treble staff begins with a *cresc.* marking. The system concludes with a *sed.* marking.

System 4: The treble staff begins with a *poco rallent.* (poco rallentando) marking. The system concludes with a *mf* (mezzo-forte) marking.

System 5: The treble staff begins with a *p* (piano) marking. The system concludes with a *ten.* marking and a *semplice leggiero.* (simple and light) marking.

System 6: The treble staff begins with a *cresc.* marking. The system concludes with a *p* marking and a *a tempo.* (at tempo) marking.

System 7: The treble staff begins with a *pp* (pianissimo) marking. The system concludes with a *cresc.* marking and a *f* (forte) marking.

Introduction and Aria.

175

ACT II. "FIDELIO."

L.von BEETHOVEN.

Grave. Wind. Wind. Strings. Strings.

p *f* *p* *f* *p cresc.* *f* *p cresc.*

Vln. Ob. Vln. Ob.

Tym.

Fl. Vln.

sf *f* *p* *sf* *dim.*

Cl. Fag. Fl.

p *cresc.*

First system of piano introduction. Treble and bass staves. Treble staff has a complex melodic line with many beamed sixteenth notes. Bass staff has a simpler accompaniment. Dynamics: *fp* (first measure), *cresc.* (second measure), *p* (third measure), *cresc.* (fourth measure).

Second system of piano introduction. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active accompaniment with many beamed sixteenth notes. Dynamics: *p cresc.* (first measure), *f* (third measure).

Third system of piano introduction. Treble and bass staves. Treble staff has a melodic line with some rests. Bass staff has a more active accompaniment. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *p* (fourth measure), *cresc.* (fifth measure), *f* (sixth measure), *dim.* (seventh measure).

Florestan. Recit.

Heav'n! what gloom pro-found!
Gott! welch' Dun - kel hier!

Oh
O

Recit.

Fourth system of music. Treble staff has a vocal line with some rests. Bass staff has a piano accompaniment. Dynamics: *p* (first measure), *f* (third measure), *p* (fourth measure), *f* (fifth measure).

silence full of ter-ror!
grauen - vol - le Stille!

Thick darkness all a-round,
Öd' ist es ummich her,

Fifth system of music. Treble staff has a vocal line with some rests. Bass staff has a piano accompaniment. Dynamics: *p* (first measure), *pp* (third measure). There are also some markings like *6* above the bass staff in the third and fourth measures.

Tymp.

Poco Andante.

Lone, no breath or living sound Thou'rt just oh Heaven!
 nichts, nichts le - bet ausser mir, o schwe-re Prüfung, Ob.

Piu moto.

Poco Andante.

Poco Allegro.

In thy ways can be no er-ror!
 doch ge - recht ist Got - tes Wille;

cresc.

Recit.

Poco Allegro. p dolce.

I mur - mur not, fill as thou
 Ich mur - re nicht! das Maass der

Adagio cantabile.

wilt then, my cup of woe!
 Lei - den steht bei dir.

p Adagio *cresc.*

Adagio cantabile. dolce.

Brightly dawn'd my life's young
 In des Le - bens Früh - lings -

Vlns.

morning, All in ro - sy hue — was clad, Love and joy my home a -
 ta - gen, ist das Glück von mir — ge - flohn, Wahr - heit wagt ich kühn zu

dorning, Ev'ry sense with hope was glad, Now, in fet - ters doom'd to
 sa - gen, und die Ket - ten sind mein Lohn, wil - lig duld' ich al - le

cresc. *p* *p*

languish, Though in - glo - rious here I die, That fair
 Schmerzen, en - de schmä - lich mei - ne Bahn, süs - ser

Cl. *dolce* *p*

vi - sion soothes my an - guish, Whispers soft; Heav'n yet is nigh.
 Trost in mei - nem Her - zen, mei - ne Pflicht hab' ich ge - than,

Vio. dolce *dim.* *p*

Yes, that fair - est vi - sion soothes my an - guish, Whispers soft, it whis - pers
 Süs - ser, süs - ser, Trost in mei - nem Her - zen, mei - ne Pflicht ja, mei - ne

Poco Allegro.

soft, Heav'n yet is nigh.
Pflicht hab ich ge - than.

Ob.

p *cresc.*

(Calm, but as though in an ecstasy.)

A - round me a bal-my soft breath doth play!
Und spür' ich nicht lin-de sanft säü-seln-de Luft?

Ob.

dim. *p dol.*

A light thro' my dun-geon is streaming;
und ist nicht mein Grab mir er-hel-let?

Oh bliss, 'tis an angel, in ro - sy ar-
ich seh' wie ein Engel, im ro - si-gen

cresc.

ray, With sweet smiles of comfort up-on me she's beaming!
Dußt sich trös - tend zur Sei-te, zur Sei-te mir stel-let.

An angel, Le-o -
ein En-gel, Le-o -

p

no-ra, Le-o - no-ra, re-sem-bling I see, She, she leads me to hea-ven, the
no-ren, Le-o - no-ren, der Gat - tin so gleich, der, der führt mich zur Frei-heit in's

cresc. *poco a poco.*

land of the free. A - round me a bal-my soft
 himm - - li - sche Reich, und spür' ich nicht lin - de sanft

breath doth play, Oh bliss, 'tis an an-gel in ro - sy ar-ray, An
 säü - seln-de Luft? ich seh' wie ein En-gel im ro - si - gen Duft, ein

an-gel, an an-gel that com-fort up-on me is beaming, An angel, Le-o -
 En-gel, ein En-gel sich trös-tend zur Sei-te mir stel-let, ein En-gel, Le-o -

no-ra, Le-o - no-ra my wife re - sembling, she leads me to hea-ven, to
 no-ren, Le-o - no-ren, der Gat-tin, so gleich, der, der führt mich zur Frei-heit, zur

hea - ven, the land of the free, she leads me to heaven, the land of the
 Frei - heit in's himm - - li - sche Reich, zur Frei-heit, zur Freiheit in's himm-li - sche

free, yes, she leads me to hea-ven, to hea-ven, the land of the
 Reich, der, der führt mich zur Freiheit, zur Frei-heit in's himm - - - li - sche

fp cre - - - scen - - - - do

free, She leads me to hea-ven, the land of the free, the land of the
 Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche Reich, in's himm-li - sche

f

free, the land of the free.
 Reich, in's himm - - li - sche Reich.

ff *dim.*

Ob.

strings

p *sempre dim.*

pp *ppp*

Andante Con Moto
from the
SYMPHONY in B MINOR.

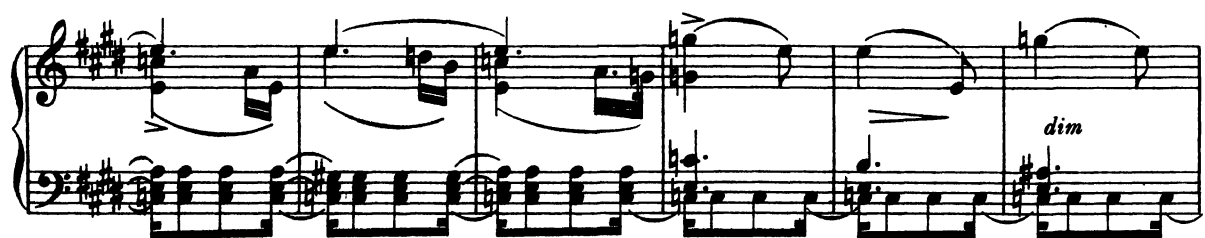
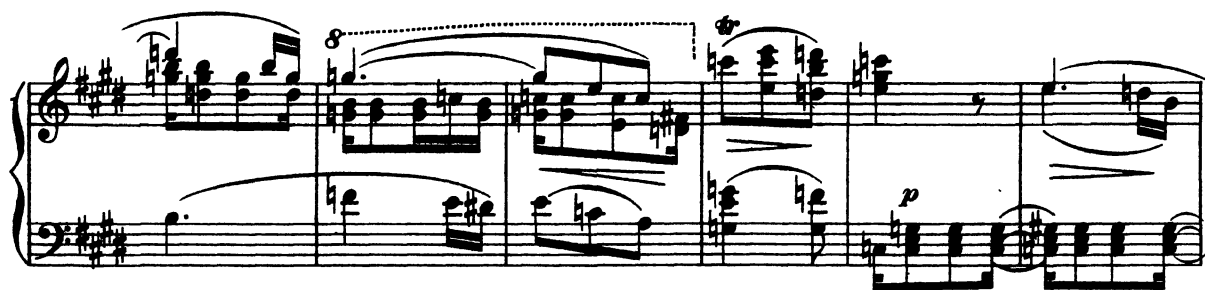
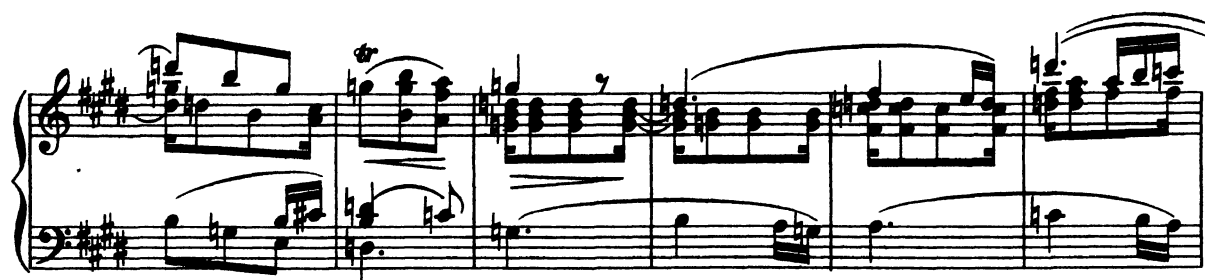
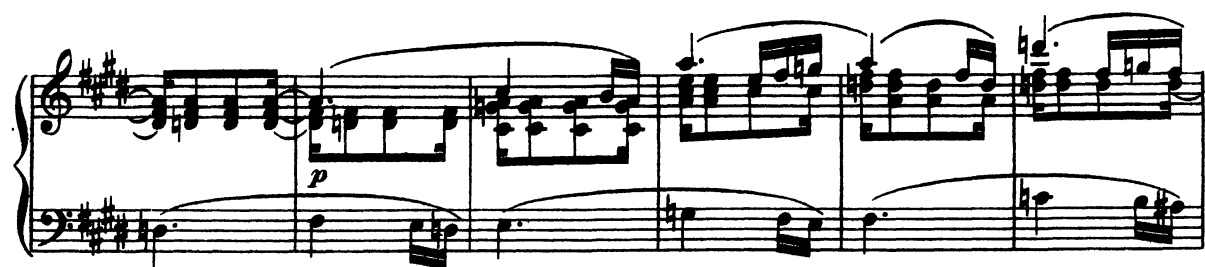
F. SCHUBERT.
arranged by S. Jadassohn

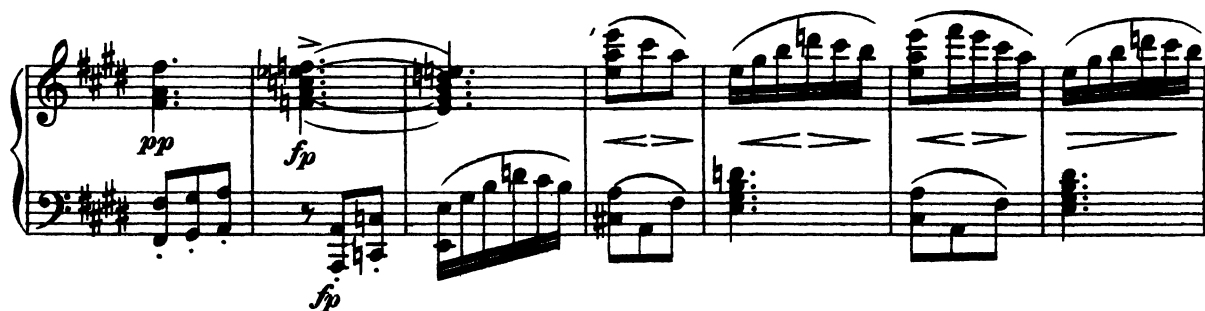
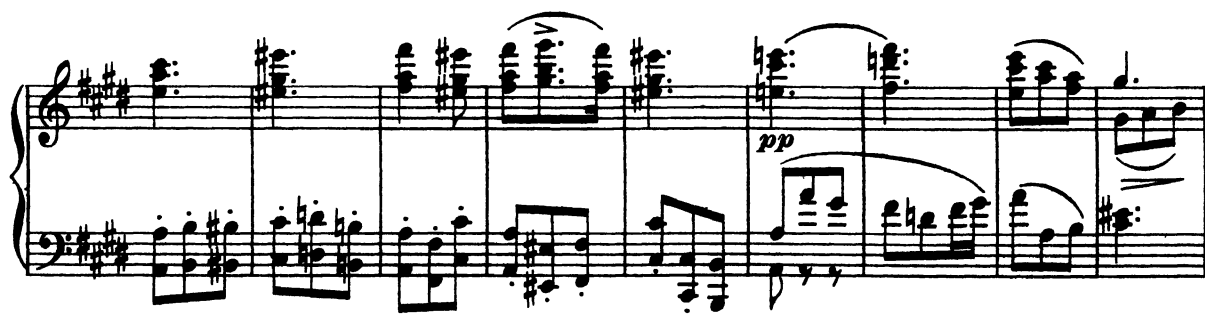
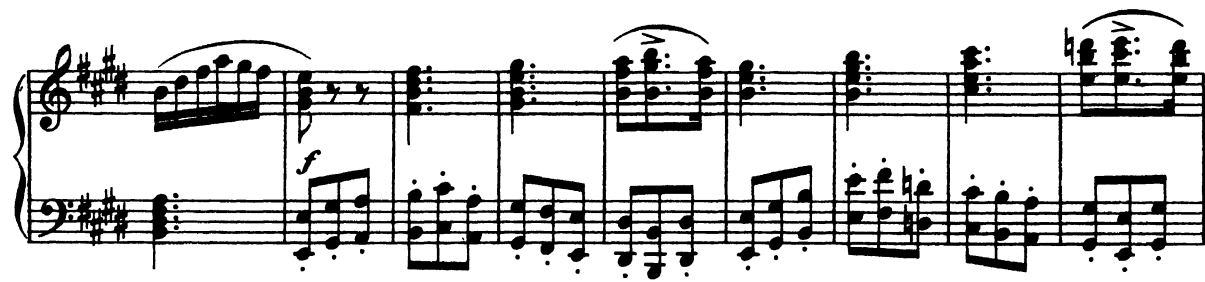
Andante con moto.

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The key signature is B minor (three sharps: F#, C#, G#). The time signature is 3/4. The tempo is marked 'Andante con moto.' The score is arranged by S. Jadassohn from Schubert's original. Dynamics include *pp* (pianissimo), *fp* (fortissimo), *f* (forte), and *cresc* (crescendo). A first ending bracket is present in the second system, with a '15' marking below the bass staff. The score ends with a final *pp* marking.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and markings:

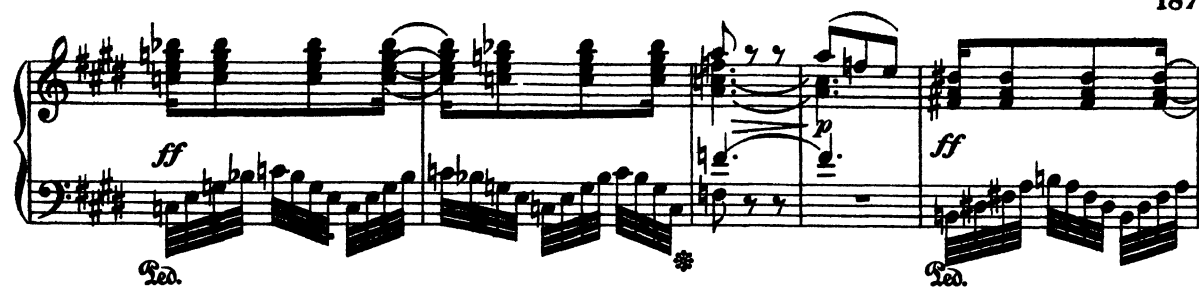
- System 1:** Treble staff starts with *pp* and ends with *f* and *p*. Bass staff has a continuous eighth-note accompaniment.
- System 2:** Treble staff starts with *pp* and includes a *dim.* marking. Bass staff continues the accompaniment.
- System 3:** Treble staff starts with *morendo.* and *pp*. Bass staff continues the accompaniment.
- System 4:** Treble staff has *f*, *p*, *pp*, and *ppp* markings. Bass staff has a series of chords marked with *ped.* and asterisks.
- System 5:** Treble staff has *ff* and *ff con strepito* markings. Bass staff has a series of chords marked with *ped.* and asterisks.
- System 6:** Treble staff continues the melodic line. Bass staff continues the accompaniment.
- System 7:** Treble staff continues the melodic line. Bass staff has *f* and *p* markings.





This page of musical notation, numbered 186, contains seven systems of piano music. The notation is written for a piano, with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music features a variety of dynamics and articulations:

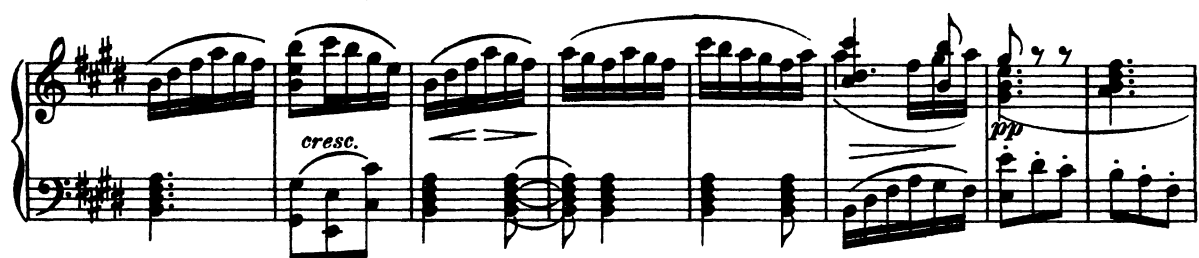
- System 1:** Starts with a *pp* (pianissimo) dynamic. The right hand has a melodic line with slurs and accents, while the left hand plays a dense, rhythmic accompaniment of chords.
- System 2:** Features a range of dynamics including *f* (forte), *p* (piano), and *pp*. The right hand continues with melodic phrases, and the left hand maintains the chordal accompaniment.
- System 3:** Includes a *morendo* (diminuendo) marking over the left hand's accompaniment, which becomes increasingly dense. The right hand has a melodic line that ends with a *pp* dynamic.
- System 4:** Shows a crescendo leading to a *f* dynamic in the right hand, followed by a *p* dynamic. The left hand continues with chords.
- System 5:** Features a *pp* dynamic in the right hand, followed by a *ppp* (pianississimo) dynamic, and then a *ff* (fortissimo) dynamic. The left hand plays a steady accompaniment.
- System 6:** Continues with a *ff* dynamic in the right hand, which has a more active, flowing melody. The left hand provides a harmonic base.
- System 7:** The final system shows a continuation of the melodic and harmonic themes, ending with a *ff* dynamic. A final measure is marked with a 2/4 time signature.



First system of musical notation. The treble clef staff contains a series of chords and some melodic fragments. The bass clef staff features a prominent, fast-moving eighth-note pattern. Dynamic markings include *ff* (fortissimo) at the beginning and end of the system, and *sed.* (sotto voce) in the middle. A *p* (piano) marking is also present.



Second system of musical notation. The treble clef staff continues with chords and some melodic lines. The bass clef staff has a steady eighth-note accompaniment. Dynamic markings include *fp* (forzando piano) in both staves.



Third system of musical notation. The treble clef staff features a rapid, continuous sixteenth-note scale-like passage. The bass clef staff provides harmonic support with chords and some moving lines. Dynamic markings include *cresc.* (crescendo) in the treble and *pp* (pianissimo) in the bass.



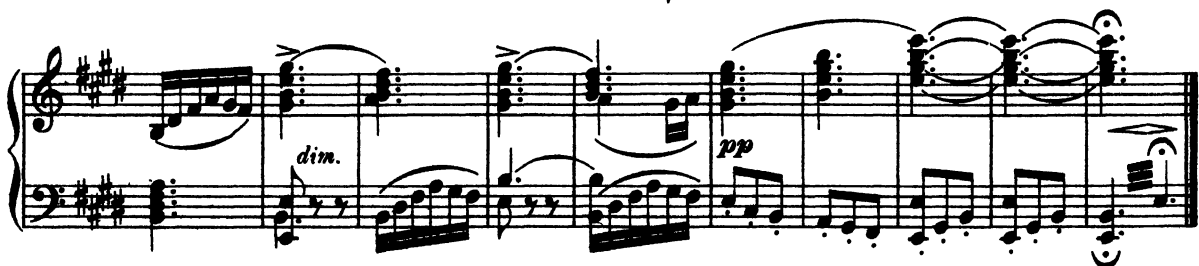
Fourth system of musical notation. The treble clef staff has a series of chords and some melodic fragments. The bass clef staff continues with a moving line. Dynamic markings include *ppp* (pianississimo) in the bass.



Fifth system of musical notation. The treble clef staff features a series of chords and some melodic fragments. The bass clef staff has a steady eighth-note accompaniment. Dynamic markings include *ppp* (pianississimo) in the bass and *pp* (pianissimo) in the treble.



Sixth system of musical notation. The treble clef staff has a series of chords and some melodic fragments. The bass clef staff continues with a moving line. Dynamic markings include *pp* (pianissimo) in the bass.



Seventh system of musical notation. The treble clef staff features a series of chords and some melodic fragments. The bass clef staff has a steady eighth-note accompaniment. Dynamic markings include *dim.* (diminuendo) in the bass and *pp* (pianissimo) in the treble.

"Beneath the Evening's last sweet Smile."

(AM MEER.)

Heine.

F. SCHUBERT.

Adagio assai.

Be - neath the ev - ning's last sweet smile The sea far out was
Das Meer er-glänz-te weit hin - aus im letz-ten A - bend -
molto legato.

shin - ing; We sat be - side the lone beach house And watch'd the sun's de -
schei - - ne wir sa - ssen am ein - samen Fi - scher haus, wir sa - ssen stumm und al -

clin - ing. The clouds came on,
- lei - ne. Der Ne - bel stieg,

the wa - ters rose, And loud - - ly the sea - - bird was
das Was - ser schwall, die Mö - - ve flog hin und

call - ing! And from thine eyes the ten - der tears In gent - le drops were
wie - der; aus dei - nen Au - gen lie - be - voll fie - len die Thrä - nen

p *decresc.* *pp*

fall - ing. I saw them fall up - - on thy hand, And down-wards low - ly
 nie - der. Ich sah sie fal - len auf dei - ne Hand, und bin aufs Knie ge - -

bend - - ing, I kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing.
 -sun - - ken, ich hab von dei - ner weis - sen Hand die Thrä - nen fort - ge - trun - ken.

And from that hour thine im - age fill'd My
 Seit je - - ner Stun - de ver - zehrt sich mein Leib, die

soul with light for ev - er; But
 See - - le stirbt vor Seh - nen; mich

ah! those tears I stole a - way My heart from peace dis - sev - - er!
 hat das un - glück - sel - ge - Weib ver - gift - et mit ih - ren Thrü - - nen.

Faith in Spring.

(FRÜHLINGSGLAUBE.)

Uhland.

F. SCHUBERT. Op. 20. No. 2.

Andante sostenuto.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Andante sostenuto' and the dynamics include 'pp' and '3' (triplets).

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'A - gain the balm - y breez - es play, They' and 'Die lin - den Lüf - te sind er - wacht, sie'. The piano accompaniment continues with a similar rhythmic pattern, marked 'pp'.

The second system of the vocal and piano accompaniment. The vocal line continues with 'gent - ly mur - mur night and day, And heav - en's rich fra - grance' and 'säu - seln und we - hen Tag und Nacht, sie schaf - fen an al - len'. The piano accompaniment continues with the same rhythmic pattern.

The third system of the vocal and piano accompaniment. The vocal line continues with 'bor - row, rich fra - grance bor - row. New sounds a - rise, and' and 'En - den, an al - len En - den. O fri - scher Duft, o'. The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the vocal and piano accompaniment. The vocal line concludes with 'o - dors sweet, And o - dors sweet, Oh! seek, poor heart, the' and 'neu - er Klang! o neu - er Klang, nun, ar - mes Her - ze,'. The piano accompaniment continues with the same rhythmic pattern.

change to greet, And cast a-way, a - way thy sor - row,
 sei nicht bang! nun muss sich al - les, al - les wen - den,

And cast a-way thy sor row.
 nun muss sich al - les, al - les wen - den.

cresc. *pp*

The earth seems bright-er
 Die Welt wird schö - ner mit

pp

ev - 'ry morn, White blos - soms gay her robe a - dorn, And
 je - dem Tag, man weiss nicht, was noch wer - den mag, das

fair - est flow'rs are bloom - ing, and flow'rs are bloom - ing: They
 Bli - hen will nicht en - den, es will nicht en - den, Es

bloom a - round in ev - 'ry vale, They bloom in
 blüht das fern - ste, tief - ste Thal, es blüht das

ev - 'ry vale, And thou, poor heart, the change must hail,
 tief - ste Thal: Nun, ar - mes Herz, ver - giss der Qual!

Each day fresh hope, fresh hope re-sum - ing, Each day fresh hope, fresh
 nun muss sich al - les, al - les wen - den, nun muss sich al - les,
 cresc.

hope re - sum - ing.
 al - les wen - den.

fp *pp*

Hark, Hark! the Lark.

193

(Shakespeare.)

(STÄNDCHEN.)

FR. SCHUBERT.

Allegretto.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'Allegretto.' and the dynamics include a piano 'p' marking. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes.

The second system of the musical score, including the first line of lyrics. The vocal line continues with the lyrics: "Hark, hark! the lark, at Heav'n's gate sings, And Phoe - bus 'gins — to rise; ——— His". The piano accompaniment continues with the same rhythmic pattern. The dynamics include a piano 'pp' marking. The system ends with a 'Fine.' marking.

Hark, hark! the lark, at Heav'n's gate sings, And Phoe - bus 'gins — to rise; ——— His
Horch, horch, die Lerch im Ä - ther-blau! und Phö - bus, neu - er - weckt, ——— trinkt

The third system of the musical score, including the second line of lyrics. The vocal line continues with the lyrics: "steeds to wa - ter at those springs On chal - ied flow'rs that lies, ——— On". The piano accompaniment continues with the same rhythmic pattern. The system ends with a 'Fine.' marking.

steeds to wa - ter at those springs On chal - ied flow'rs that lies, ——— On
sei - ne Ros - se mit dem Thau, der Blu - men-kel - che deckt, ——— der

cha - ic'd flow'rs that lies! And wink - ing Ma - ry - buds be - gin To
 Blu - men - kel - che deckt. Der Rin - gel - blu - me Knos - pe schleusst die

ope their gold - en eyes, With ev - 'ry thing that pret - ty is, My
 gold - nen Aug - lein auf; mit al - lem, was da rei - zend ist, du

La - dy sweet, a - rise; With ev - 'ry thing that pret - ty is, My
 sü - sse Maid, steh' auf, mit al - len, was da rei - zend ist, du

La - dy sweet, a - rise, — a - rise, — a - rise, — My La - dy sweet, a -
 sü - sse Maid, steh' auf, — steh' auf, — steh' auf, — du sü - sse Maid, steh'

-rise, — a - rise, — a - rise, — My La - dy sweet, a - rise!
 auf, — steh' auf, — steh' auf, — du sü - sse Maid, steh' auf!

Adagio
from the
VIOLIN CONCERTO N^o9.

195

LOUIS SPOHR.

Adagio.
Tutti

VIOLIN.

Adagio.

PIANO.

f Tutti

Solo

p

f *mf* *dim.* *p* *pp*

fz *fz* *p* *pp* *fz* *p*

This page of musical notation consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1:** The vocal line begins with a rest, followed by a melodic phrase marked *f* and *p* with a *cresc.* marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, starting with a *p* dynamic.
- System 2:** The vocal line contains the lyrics "dimi - nuen - do" and is marked *f*, *dimi*, *p*, and *f*. The piano accompaniment has a *mf* dynamic in the right hand and a bass line in the left hand.
- System 3:** The vocal line features a melodic phrase marked *f*. The piano accompaniment has a *fp* dynamic in both hands.
- System 4:** The vocal line begins with a *dim* marking and ends with a *fz* marking. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.
- System 5:** The vocal line contains a triplet marked *cresc.* and *fz*, followed by a *f* marking. The piano accompaniment has a *cresc.* marking in the right hand and a bass line in the left hand.
- System 6:** The piano accompaniment continues with a *mf* dynamic in the right hand and a bass line in the left hand.

First system of the musical score. The upper staff (treble clef) begins with a melodic line marked *dim.* and *p*, followed by a more complex passage marked *f* and *dim.* with triplets. The lower staff (bass clef) features a steady eighth-note accompaniment marked *dimin.* and *pp*.

Second system of the musical score. The upper staff includes a trill marked *tr* and dynamic markings *p*, *f*, and *p*. The lower staff has a piano introduction marked *pp*, followed by a section marked *B Tutti* with dynamics *f* and *p*.

Third system of the musical score. The upper staff features a melodic line marked *Solo* and *p*, with a crescendo marked *crese*. The lower staff has a piano introduction marked *pp* and a section marked *Solo*.

Fourth system of the musical score. The upper staff includes a melodic line marked *f* and *pp*, with a crescendo marked *crese*. The lower staff features a steady eighth-note accompaniment.

Fifth system of the musical score. The upper staff includes a melodic line marked *f* and *ff*, with a crescendo marked *crese*. The lower staff has a piano introduction marked *mf* and a section marked *fp*. The system concludes with a section marked *C* and *f*.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and includes various dynamic markings and articulations.

System 1: The first system begins with a *dim.* (diminuendo) marking in the treble staff, followed by a *pp* (pianissimo) marking. The bass staff also features a *pp* marking. The music concludes with a *f* (forte) marking.

System 2: The second system starts with a *p* (piano) marking in the treble staff, followed by a *pp* marking. A *cresc.* (crescendo) marking is present in the treble staff, and a *fz* (forzando) marking is in the bass staff. The system ends with a *p* marking.

System 3: The third system begins with a *p* marking in the treble staff, followed by a *cresc.* marking. A *f* marking is in the treble staff, and a *dim* (diminuendo) marking is in the bass staff. The system concludes with a *mp* (mezzo-piano) marking.

System 4: The fourth system starts with a *cresc.* marking in the treble staff, followed by a *f* marking. A *dim* marking is in the treble staff, and a *p* marking is in the bass staff. The system ends with a *f* marking.

System 5: The fifth system begins with a *cresc.* marking in the treble staff, followed by a *f* marking. A *dim* marking is in the treble staff, and a *p* marking is in the bass staff. The system concludes with a *cresc.* marking.

[illegible]

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, beams, slurs, and dynamic markings.

System 1: The treble staff begins with a forte (*f*) dynamic and features a complex, rapid passage. The bass staff provides a steady accompaniment. A *dim.* (diminuendo) marking appears in the treble staff.

System 2: The treble staff has a *pp* (pianissimo) marking. A large *F* (Forte) dynamic marking is placed above the staff. The bass staff continues with a consistent rhythmic pattern.

System 3: The treble staff starts with a forte (*f*) dynamic, followed by a *dimin.* (diminuendo) marking, then a *p* (piano) marking, and finally a *cresc.* (crescendo) marking leading to a forte (*f*) dynamic. The bass staff begins with a *mf* (mezzo-forte) dynamic and a *p* (piano) marking.

System 4: The treble staff features a complex, rapid passage. The bass staff has a *p* (piano) marking.

System 5: The treble staff begins with a *p* (piano) marking, followed by a forte (*f*) dynamic, and then a *dim.* (diminuendo) marking leading to a *pp* (pianissimo) dynamic. The bass staff starts with a *pp* (pianissimo) marking.

System 6: The treble staff continues with a *pp* (pianissimo) dynamic. The bass staff features a *sed.* (sordando) marking, indicating the use of the sostenuto pedal.

Invitation to the Dance.

201

C. M. von WEBER, Op. 65.

Moderato.

grazioso.
p

mf

dolce, con espressione.

ritard.

Allegro vivace.
ff

The musical score is written for piano and right-hand staves. It begins with a tempo marking of 'Moderato' and a 'grazioso' character. The first system includes a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system is marked 'dolce, con espressione'. The fourth system includes a 'ritard.' (ritardando) marking. The fifth system transitions to 'Allegro vivace' with a fortissimo (*ff*) dynamic. The score is filled with intricate musical notation, including slurs, ties, and various fingerings, leading to a final double bar line.

molto dolce *scherzando.*

1 2 *brillante.*

ma grazioso.

ff

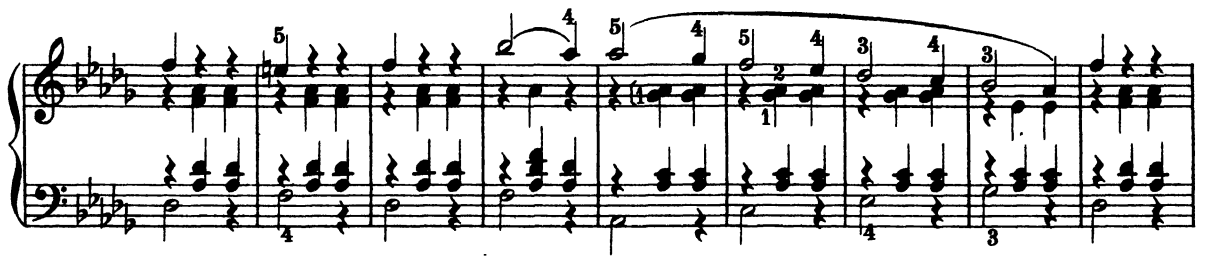
p *f* *fp* *p*



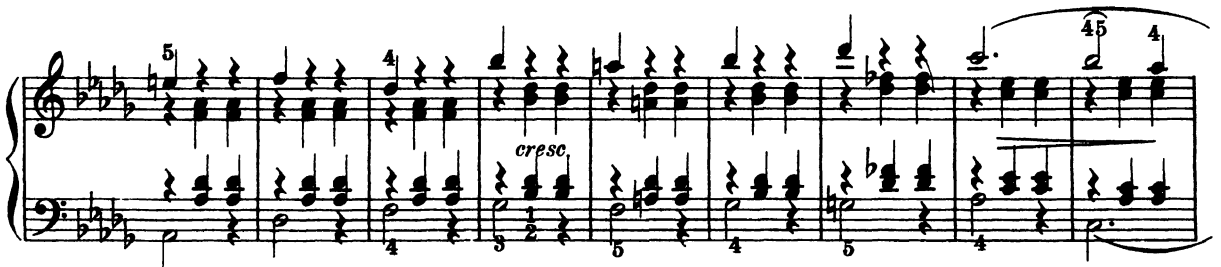
First system of musical notation. The treble clef staff features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass clef staff has a forte (*ff*) dynamic and consists of chords and single notes. The key signature has two flats.



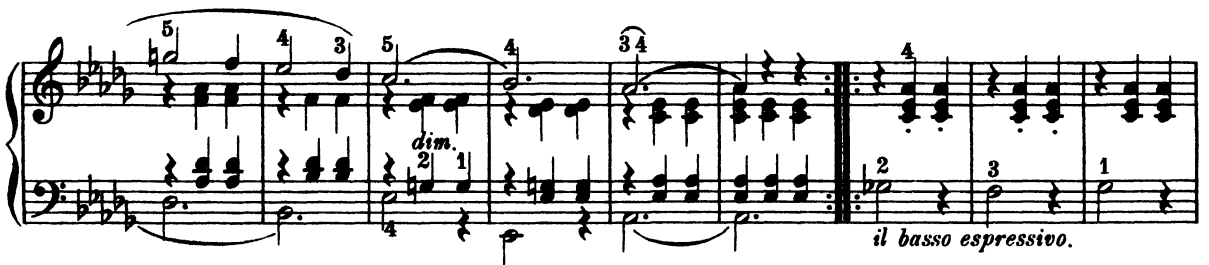
Second system of musical notation. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff has a piano (*p*) dynamic and features chords and single notes. The key signature has two flats.



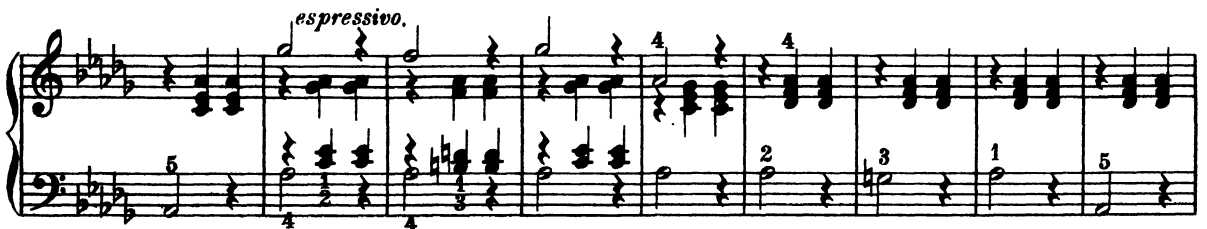
Third system of musical notation. The treble clef staff includes a slur over a group of notes. The bass clef staff continues with chords and single notes. The key signature has two flats.



Fourth system of musical notation. The treble clef staff has a slur over a group of notes. The bass clef staff includes a crescendo (*cresc.*) marking. The key signature has two flats.



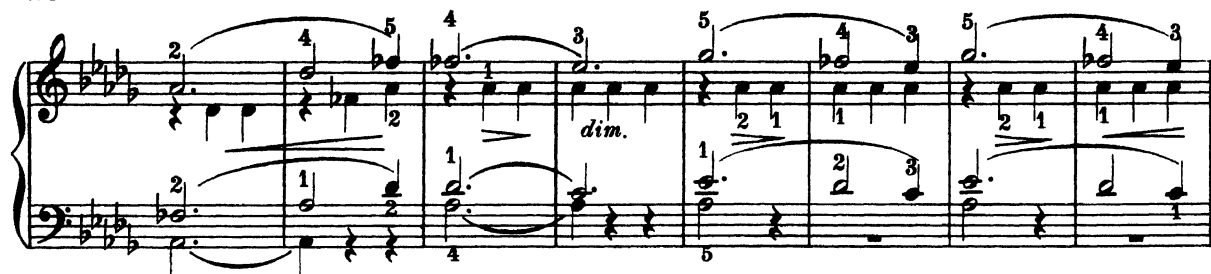
Fifth system of musical notation. The treble clef staff includes a slur over a group of notes. The bass clef staff has a decrescendo (*dim.*) marking. The system concludes with the instruction *il basso espressivo.* The key signature has two flats.



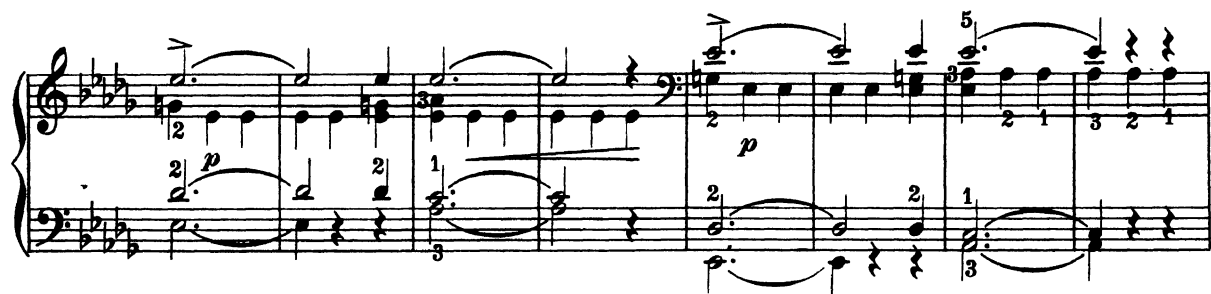
Sixth system of musical notation. The treble clef staff includes a slur over a group of notes. The bass clef staff has an *espressivo.* marking. The key signature has two flats.



Seventh system of musical notation. The treble clef staff includes a slur over a group of notes. The bass clef staff has a piano (*p*) dynamic. The key signature has two flats.



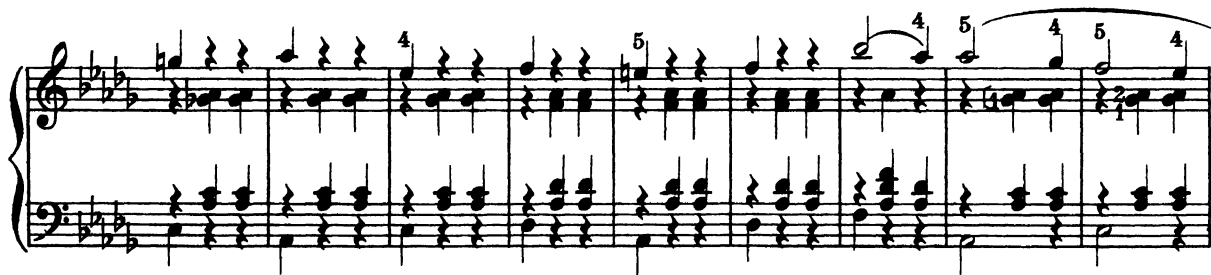
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 5, 4, 3, 5, 4, 3. Bass staff has a supporting line with fingerings 2, 1, 4, 1, 2, 1, 1. A *dim.* (diminuendo) marking is present in the middle of the system.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1. Bass staff has a supporting line with fingerings 2, 1, 3, 2, 1, 3, 2, 1. A *p* (piano) marking is present in the middle of the system.



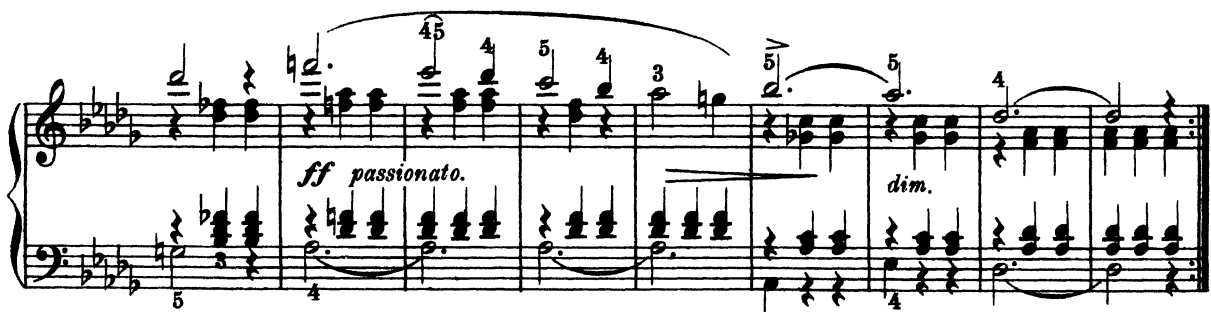
Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 1, 2, 5, 4, 4. Bass staff has a supporting line with fingerings 1, 2, 4, 5. A *p* (piano) marking is present in the middle of the system.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 4, 5, 4. Bass staff has a supporting line with fingerings 4, 5, 4, 5, 4.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 4, 3, 5, 4, 2, 4, 2. Bass staff has a supporting line with fingerings 4, 3, 4, 3, 4, 3, 4, 3. A *cresc.* (crescendo) marking is present in the middle of the system.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 4, 5, 4, 3, 5, 4, 4. Bass staff has a supporting line with fingerings 5, 4, 5, 4, 5, 4, 5, 4. A *ff* *passionato.* (fortissimo, passionately) marking is present in the middle of the system, followed by a *dim.* (diminuendo) marking.

Vivace

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand plays a steady bass line with octaves and chords. Dynamics include *ff* and accents.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns and fingerings. The left hand maintains the bass line. Dynamics include *ff* and accents.

Third system of musical notation, measures 9-12. The right hand has a descending melodic line with many accidentals. The left hand continues the bass line. Dynamics include *ff* and accents.

Fourth system of musical notation, measures 13-16. The right hand features a more melodic passage with some grace notes. The left hand continues the bass line. Dynamics include *fp* and *dolce.*

Fifth system of musical notation, measures 17-20. The right hand has a series of eighth-note patterns with fingerings. The left hand continues the bass line. Dynamics include *fp* and *dolce.*

Sixth system of musical notation, measures 21-24. The right hand features a series of eighth-note patterns with fingerings. The left hand continues the bass line. Dynamics include *fp* and *dolce.*

Musical score for "Lusingando" from "The Merry Widow" by Franz Lehár. The score is for piano and features a treble and bass staff. The tempo is marked *pp lusingando.* and the dynamics range from *pp* to *ff*. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and fingerings.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is in 2/4 time, key of C major, and features a piano introduction with a forte (ff) dynamic marking in measure 8.

de - - cre - - seen - - do poco a poco

First system of the musical score. The right hand features a melodic line with various ornaments and fingerings (3, 4, 1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment. The tempo/mood marking *ff assai animato.* is present.

Second system of the musical score. The right hand continues the melodic line with complex fingerings (3, 1, 4, 5, 5, 4, 1, 3, 1, 4, 2, 3, 1, 4, 5, 5, 4, 2). The left hand accompaniment is dense. The tempo/mood marking *ff* is present.

Third system of the musical score. The right hand features a more fluid melodic line with fingerings (4, 5, 1, 3). The left hand accompaniment is simpler. The tempo/mood marking *dolce.* is present.

Fourth system of the musical score. The right hand continues the melodic line with fingerings (4, 4, 5, 1, 3). The left hand accompaniment is consistent. The tempo/mood marking *brillante* is present.

Fifth system of the musical score. The right hand features a highly technical passage with many sixteenth notes and fingerings (1, 4, 3, 4, 3, 2, 1, 3, 3, 3, 2, 4, 3). The left hand accompaniment is simple. The tempo/mood marking *ma grazioso.* is present.

Sixth system of the musical score. The right hand continues the technical passage with fingerings (1, 2, 3, 1, 2, 3, 1, 3, 4, 4, 3). The left hand accompaniment is simple. The tempo/mood marking *ma grazioso.* is present.

Allegretto *p*

Allegretto *p*

Allegretto *p*

Allegretto *p*

Allegretto *p*

Allegretto *p*

Romance

"NEATH THE ALMOND BLOSSOM WAVING"

from "EURYANTHE."

C. M. von WEBER.

Andante con moto. ♩ = 72. ADOLAR.

Neath the al - mond blossom
Un - ter blüh'n - den Man - del -

Str. pizz. *p*

wav - ing, by the Loi - re's flow - ing stream, Where my lov'd one first did charm me, There of
bäu - men, an der Loi - re grün - em Strand, o wie se - lig ist's zu träu - men, wo ich

her I fond - ly dream. She, the pur - est,
mei - ne Lie - be fand. Sie die Rei - ne,

Fl. Cl. Bass & Hns. Str.

Teo.

sweet - est, dear - est! Chaste as snow, a rose most
Ei - ne, Mei - ne! Keusch wie Schnee, wie Ro - - sen

Wind. ten. Str. Wind. ten. Str.

rare, 'Neath the al - mond blossom wav - ing She ap - pears in vis - ion fair, she ap -
mild, un - ter blüh'n - den Man - del - bäu - men schwebt um mich ihr sü - sses Bild, schwebt um

pears in vis - ion fair. When the gold - en stars were
mich ihr sü - sses Bild. Bei dem gold - 'nen Licht der

dolce. Wind *ten.* *ten.* Cello & Bsn. *dolce.*

shi - ning On the Loi - re's fer - tile shore Flash'd to Heav'n her ra - dant glan - ces Pledging
Ster - ne an der Loi - re Blü - then strand, gab der rein - sten Lie - be ger - ne Au - gen -

love for ev - er - more. Joy - ful,
stern ein Him - mels - pfand. Se - lig,

Wind. Cello & Bsn.

hope - ful, fond and faith - ful, Eye to - eye spoke love to -
min - nig, hold und in - nig, Aug' in - Du - ge, Mund an -

ten. *ten.*

love, 'Neath the stars for-ev-er shin-ing Hearts were knit by Heav'n a - bove, hearts were
 Mund, bei dem Leuch - ten ew'-ger Ster-ne gab sich Herz dem Her - zen kund, gab sich

knit by Heav'n a - bove: Love-ly rose, of faith the
 Herz dem Her - zen kund. Heil'-ger Treu - - e schön - ste

Wind.

mf Str. legato assai

to - ken On the Loi - re's ver-dant strand, E'en when storm and wave are
 Ro - se, an der Loi - - re Blu-men - rand, ob auch Sturm und Wöl - le

rag - - ing, Thou the pledge of spring shalt stand.
 to - - se, blüh-est du, des Len - zes Pfand.

Cl. Fl.

Fond - - est, pur - est, sweet - est, dear - est!
 Zar - - te, Rei - ne, Sü - sse, Mei - ne!

Wind Wind

Str.

Ad. * *Ad.* * *Ad.* *

I am thine, and thou mine own! Love-ly
 Du mit mir ganz ein und mein, heil'-ger

Str.

rose, of faith the to - ken, Grace my dar - ling's breast a - lone, grace my
 Treu - e schön-ste Ro - se, blüht in dei - - ner Brust al - lein, blüht in

dar - ling's breast a - - lone, grace my dar - ling's breast a - lone!
 dei - ner Brust al - - lein, blüht in dei - ner Brust al - lein!

Wind.

ff *p ritard.*

Ad. * *Ad.* * *Ad.* *

Nocturne
from
"A MIDSUMMER NIGHT'S DREAM"

Secondo.

Con moto tranquillo.

FELIX MENDELSSOHN BARTHOLDY.

p

p *mf* *cresc.* *dim.* *mf*

cresc. *cresc.* *p*

cresc. ed agitato *cresc.*

f *pp* *cresc.*

Nocturne
from
"A MIDSUMMER NIGHT'S DREAM"

Primo.

FELIX MENDELSSOHN BARTHOLDY.

Con moto tranquillo.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#), followed by a 4/4 time signature. The right hand starts with a whole rest, while the left hand plays a series of eighth notes. The tempo is marked "Con moto tranquillo." and the dynamics include *p* and *cantabile*. The second system continues the left-hand melody with various dynamics: *p*, *mf*, *cresc.*, and *dim.*. The third system features a *cresc.* marking and a *p* dynamic. The fourth system is marked *agitato* and includes a *cresc.* marking, followed by a series of dynamics: *p*, *cresc.*, *f*, *cresc.*, *f*, and *pp*. The fifth system concludes with a *cresc.* marking. The score is a single melodic line for the piano, with no vocal or other instrumental parts.

Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as triplets, crescendos, and dynamic markings.

System 1: The piano staff features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass staff has a single eighth note in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic markings include *cresc.*, *f*, and *pp*.

System 2: The piano staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic markings include *mf*, *cresc.*, and *f*.

System 3: The piano staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic markings include *cresc.*, *f*, and *pp*.

System 4: The piano staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic markings include *pp*, *p*, and *f*.

System 5: The piano staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic markings include *dim.*, *pp*, and *pp*.

System 6: The piano staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass staff has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. Dynamic markings include *pp*, *pp*, and *pp*.

First system of musical notation (measures 1-6). The key signature is three sharps (F#, C#, G#). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *cresc*, *f*, and *pp*. There are triplets in measures 4 and 5.

Second system of musical notation (measures 7-12). The melody continues in the right hand, and the left hand has a more active bass line. Dynamics include *mf*, *cresc*, *f*, *sf*, *cresc*, *sf*, and *f*.

Third system of musical notation (measures 13-18). The right hand has a series of chords, while the left hand plays a continuous eighth-note pattern. Dynamics include *f* and *pp*. There are triplets in measures 14 and 15.

Fourth system of musical notation (measures 19-24). The right hand continues with chords, and the left hand has a steady eighth-note accompaniment. A *mf* dynamic is present in measure 23.

Fifth system of musical notation (measures 25-30). The right hand features a melodic line with some grace notes, while the left hand continues the eighth-note pattern. Dynamics include *dim* and *al pp*.

Sixth system of musical notation (measures 31-36). The right hand has a dense texture of chords, and the left hand plays a slower, more melodic line. Dynamics include *sempre pp* and *ben cantabile marc.*

Secondo.

This musical score, titled "Secondo.", is written for piano and violin. It consists of seven systems of music. The piano part is in the bass clef, and the violin part is in the treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics and articulations:

- System 1:** Piano part features a series of chords and eighth notes. Violin part has a melodic line with slurs.
- System 2:** Piano part continues with chords. Violin part has a melodic line. Dynamics include *cresc.* (crescendo) and *f* (forte).
- System 3:** Piano part features a melodic line with slurs. Violin part has a melodic line. Dynamics include *dolce* (dolce), *cresc.* (crescendo), and *f* (forte).
- System 4:** Piano part features a melodic line with slurs. Violin part has a melodic line. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *f* (forte).
- System 5:** Piano part features a melodic line with slurs. Violin part has a melodic line. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).
- System 6:** Piano part features a melodic line with slurs. Violin part has a melodic line. Dynamics include *p* (piano) and *pp una corda* (pianissimo una corda).
- System 7:** Piano part features a melodic line with slurs. Violin part has a melodic line. Dynamics include *pp* (pianissimo) and *1* (first ending).

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a complex, rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The right hand continues with intricate sixteenth-note figures. The left hand has dynamic markings: *cresc.* (measures 5-6), *f* (measure 7), *dolce* (measure 8), and *cresc.* (measure 9). A crescendo hairpin is visible in the left hand.

Third system of musical notation, measures 9-12. The right hand features a melodic line with some grace notes. The left hand has dynamic markings: *f* (measure 9), *dim.* (measure 10), *dolce* (measure 11), *pp cantabile* (measure 12), and *cresc* (measure 13). A crescendo hairpin is visible in the left hand.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with some grace notes. The left hand has dynamic markings: *f* (measure 13), *dim.* (measure 14), and *p* (measure 15). A crescendo hairpin is visible in the left hand. The system ends with a first ending bracket labeled '1'.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with some grace notes. The left hand has dynamic markings: *pp* (measure 17) and *una corda* (measure 18). The system includes triplets in both hands.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with some grace notes. The left hand has dynamic markings: *pp* (measure 21), *f* (measure 22), *pp* (measure 23), and *f* (measure 24). The system includes triplets in both hands.

Scherzo.

F. MENDELSSOHN BARTHOLDY, Op. 16. No. 2.

Presto.

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Presto.".

System 1: The piano part begins with a series of chords and single notes, marked *p*. The treble part has a series of eighth notes, marked *pp*. Fingerings are indicated above the notes.

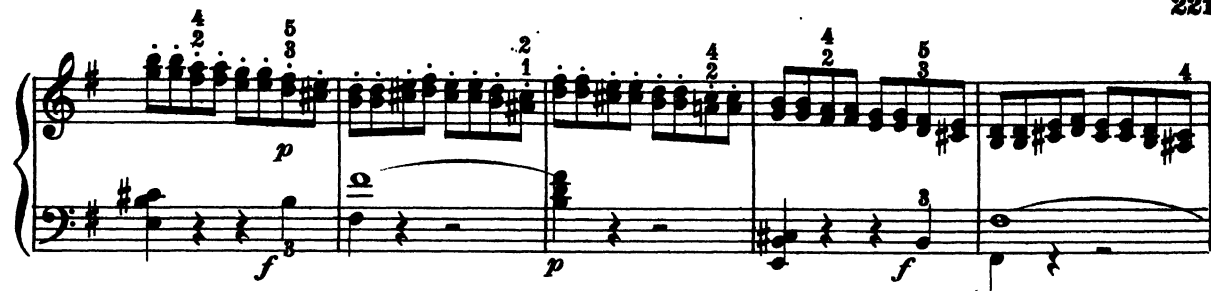
System 2: The piano part continues with a series of chords and single notes, marked *p*. The treble part has a series of eighth notes, marked *pp*. Fingerings are indicated above the notes.

System 3: The piano part continues with a series of chords and single notes, marked *pp*. The treble part has a series of eighth notes, marked *pp*. Fingerings are indicated above the notes.

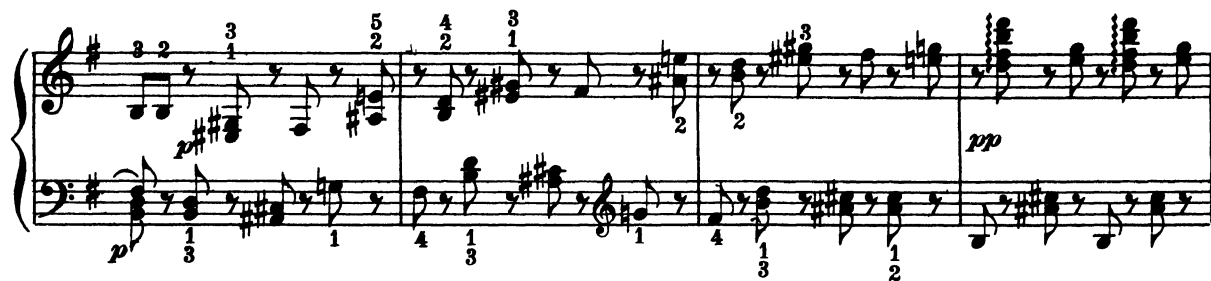
System 4: The piano part continues with a series of chords and single notes, marked *f*. The treble part has a series of eighth notes, marked *f*. Fingerings are indicated above the notes.

System 5: The piano part continues with a series of chords and single notes, marked *pp staccato*. The treble part has a series of eighth notes, marked *pp staccato*. Fingerings are indicated above the notes.

System 6: The piano part continues with a series of chords and single notes, marked *p*. The treble part has a series of eighth notes, marked *p*. Fingerings are indicated above the notes.



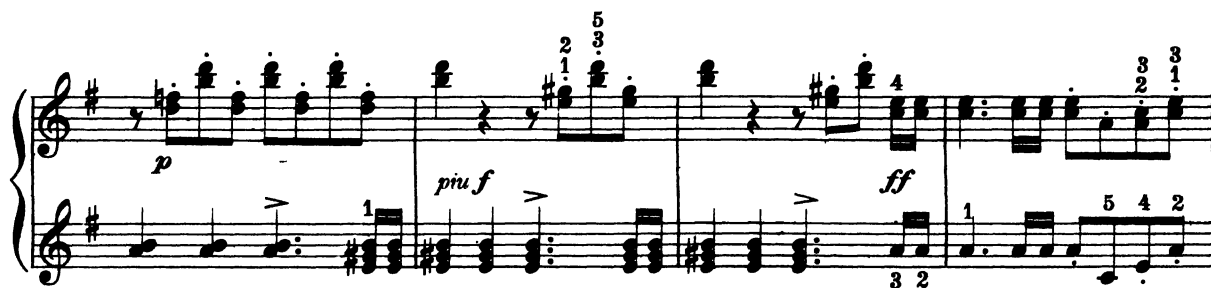
First system of musical notation. Treble and bass staves. Treble staff has complex chords with fingerings 4 2, 5 3, 2 1, 4 2, 5 3, 4. Bass staff has notes with dynamics *p*, *f*, *p*, *f*. A fermata is present over the second measure of the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3 2, 3 1, 5 2, 4 2, 3 1, 3, 3. Bass staff has notes with fingerings 1 3, 1, 4 1 3, 1, 4 1 3, 1 2. Dynamics include *p* and *pp*.



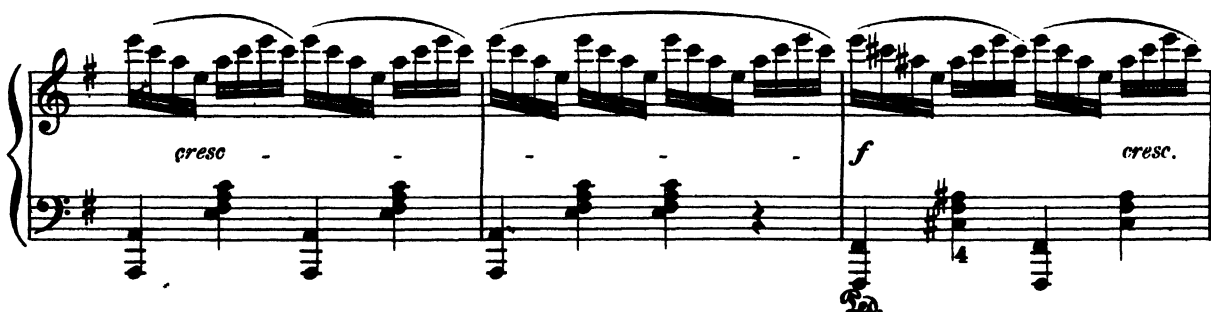
Third system of musical notation. Treble and bass staves. Treble staff has chords with dynamics *p*. Bass staff has notes with dynamics *f*, *p*, *f*. Fingerings 3 2, 1, 2 3 are shown.



Fourth system of musical notation. Treble and bass staves. Treble staff has chords with dynamics *p*, *piu f*, *ff*. Bass staff has notes with dynamics *piu f*, *ff*. Fingerings 5 3, 2 1, 4, 3 2, 3 1, 3 2 are shown.



Fifth system of musical notation. Treble and bass staves. Treble staff has rapid sixteenth-note passages with fingerings 5 2, 3 1, 5 2, 3 1, 5 2, 5 3, 5 4, 5 4. Bass staff has notes with dynamics *p*, *con fuoco*, *And.*



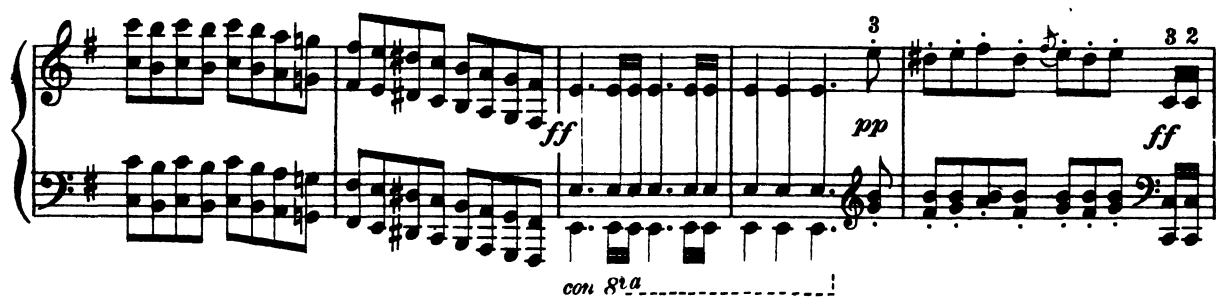
Sixth system of musical notation. Treble and bass staves. Treble staff has rapid sixteenth-note passages with dynamics *cresc.*, *f*, *cresc.*. Bass staff has notes with dynamics *cresc.*, *f*, *cresc.*. A fermata is present over the second measure of the bass staff.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dotted line above it. Bass staff has a harmonic accompaniment. Dynamics: *ff*.



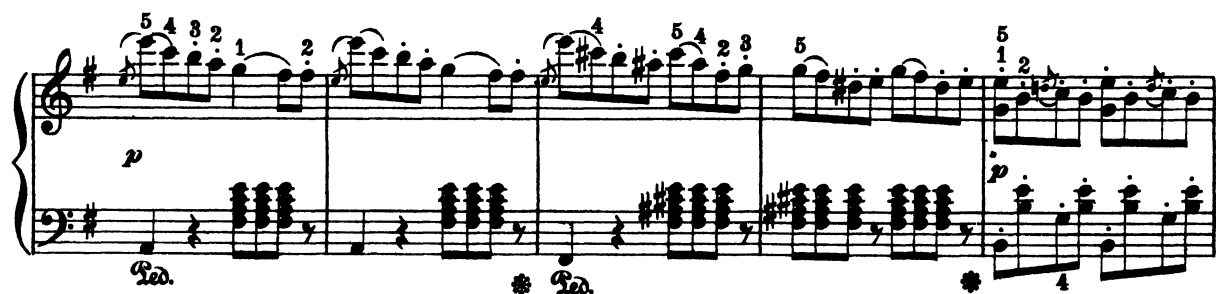
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dotted line above it. Bass staff has a harmonic accompaniment. Dynamics: *ff*.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dotted line above it. Bass staff has a harmonic accompaniment. Dynamics: *ff*, *mp*, *ff*. Text: *con 8va*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dotted line above it. Bass staff has a harmonic accompaniment. Dynamics: *ff*, *dim.*. Text: *Red.*



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dotted line above it. Bass staff has a harmonic accompaniment. Dynamics: *p*, *p*. Text: *Red.*



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a dotted line above it. Bass staff has a harmonic accompaniment. Dynamics: *p*. Text: *Red.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and arpeggiated figures, with fingerings 4 and 5 indicated above some notes. The bass staff starts with a single note (F#) and rests, marked with a piano (p) dynamic. The second system continues the piece, featuring a piano (pp) dynamic in the treble staff and a piano (p) dynamic in the bass staff. The treble staff includes complex chordal textures with fingerings 4, 3, 2, 4, 2, 5, 2, 4, 1, and 2. The bass staff continues with a melodic line, marked with a 4 and fingerings 1, 2, 1, 2, 2. The score concludes with a final chord in the treble staff and a final note in the bass staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time (C). The score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part features a prominent bass line with many triplets and a melody in the right hand. The tempo is marked "Allegretto". The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a final cadence. The score is marked with "pp" (pianissimo) and "ff" (fortissimo) dynamics. The score is numbered 8 at the beginning and 2 at the end.

If With All Your Hearts.

TENOR ARIA.

ELIJAH.

MENDELSSOHN.

Andante con moto. ♩ = 72

If with all your hearts ye tru-ly seek me,

ye shall e-ver sure-ly find me. Thus saith our God, If with

all your hearts ye tru-ly seek me, ye shall e-ver sure-ly find me.

Thus saith our God, thus saith our God. Oh! that I

knew where I might find Him, that I might e-ven come be-fore His pre-sence!

Oh! that I knew where I might find Him, that I might e-ven come be-fore His

cresc.

p

cresc.

pre-sence! come be-fore his pre-sence! Oh! that I knew

sf

p

dim.

where I might find Him! If with all your hearts yetru-ly

pp

sf

p

seek me, ye shall e-versure-ly find me. Thus saith our God,

ye shall e-versure-ly find me, thus saith our God.

sf

p

An Old Romance.

PART I.—O FLY WITH ME.

Andante. $\text{♩} = 144$.

MENDELSSOHN.

SOPRANO.

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my heart be all to thee.

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my heart be all to thee.

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my heart be all to thee.

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my heart be all to thee.

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou heart be all to thee.

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou heart be all to thee.

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou heart be all to thee.

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou heart be all to thee.

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

For tho' from home thou dost not fly, Home-joys are fled, when I am gone. Homejoys are fled when I am gone.

For tho' from home thou dost not fly, Homejoys are fled, when I am gone.

PART II. — ONE NIGHT THERE CAME.

Un poco Allegro.

One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought

One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought

death and de-struction, brought death and de-struction. A youth had once lov'd a de-struction.

death and de-struction, brought death and de-struction. A youth had once lov'd a de-struction.

mai-den gay, They fled from home on a night in May, And none e-ver knew, none e-ver of their

mai-den gay, They fled from home on a night in May, And none e-ver knew, none e-ver of their

knew of their go - ing. They wander'd wide o'er the world a - far, But ne - ver be-held fortune's go - ing.

gui - ding star; In blight and sor - row, in sor - row they end - ed.

they end - ed.

gui - ding star; In blight and sor - row, in sor - row they end - ed.

they end - ed.

rit. *Attacca.*

PART III.—OVER THEIR GRAVE.

Assai sostenuto. ♩ = 66.

O - ver their grave the lin - den is grow - ing, The birds sweetly sing - ing, and the soft winds

blow - ing, While on the greensward beneath it's shade Sit vil - lage swain and ro - sy

blow - ing, While on the greensward beneath it's shade Sit vil - lage swain and ro - sy

cresc. *dim.* *p*

maid, While on the greensward be-neath its shade. Sit vil-lage swain and ro-sy maid.

cresc. *dim.* *p*

maid, While on the greensward be-neath its shade. Sit vil-lage swain and ro-sy maid.

cresc. *dim.* *p*

mf *p*

The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are

mf *p*

The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are

mf *p*

cresc. *dim* *p*

dy-ing; The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing

cresc. *dim* *p*

dy-ing; The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing

cresc. *dim* *p*

cresc. *p* *pp*

why, The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing why.

cresc. *p* *pp*

why, The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing why.

cresc. *p* *pp*

I Love Thee So.

ARIA from HANS HEILING.

MARSCHNER.

Allegro non troppo. con affetto.
♩ = 132 *Heiling.*

Up on that day when thy dear vows were fondly
An je-nem Tag da du mir Treu - - e ver-

plight-ed, And I in bliss and pain was low - - ly at thy
spro - chen, als ich in Wonn' und Schmerz zu dei - - nen Fü-ssen

feet, Yes, ah! yes, my heart with dawn of glo - rious wak-ing day was
rang, - da, ja da, da ist in mei-ner Brust der Mor-gen an - ge-

light-ed, And then up - on my soul there fell a si - - lence calm and
bro-chen, ge - stillt, ge - stillt zum er - sten-mal war mei - - ner See - le

cresc.

sf

And.

sweet, up-on my soul there fell a si - - lence calm and sweet.
Drang, ge-stillt zum er - sten-mal war mei - - ner See - le Drang.

Mid gloom-y dark and cheer-less night, And wear-y longing and my hearts lone
Aus trü-ber freu-den - lo - ser Nacht bin ich zum hel-len Le-ben da er-

strife, Thou_ yes, thou with o-ver flow - -
wacht. Du - ja du hast ü-ber - schweng -

- - ing joy hast filled my life. Yes, thou with joy now
- - lich se - - lig mich ge-macht, ja du hast ü - - ber-

o - ver - flow - ing, with joy hast filled my life.
schweng-lich se - lig, ja se - - lig mich ge - macht!

p *f* *ff*

cre - - - - - do

Andante espressivo.

pp

Oh! let thy pledg - es nev - er wa - ver, thy vows once
 O lass die Treu - e nie - mals wan - ken, o lass die

spo - ken last for - ev - er. Hold fast thy love in thy heart now
 Treu - e nie - mals wan - ken, halt fest die Lie - be in dei - nem

ar - dent, In thee a - lone I live, in thee a - lone I live. I loveth thee
 Her - zen, in dir nur le - be ich, in dir nur le - be ich! Ich lie - be

now with love so bound - less, with love that fa - deth, di - eth
 dich so oh - ne Schran - ken, ich lie - be dich so oh - ne

nev - er. I love thee now with fears and tor - ment, be -
 Schran - ken, ich lie - be dich mit tau - send Schmer - zen mit

cresc.

hold — what love to thee I give! Couldst thou ev - er
 Höl - len-qua-len lieb' ich dich! könntest du je von mir

stringendo

f dim. p pp

leave me, Couldst thy heart grow cold for-sake me, woe — to us! then
 las - sen, könn - te je dein Herz er - kal - ten, Weh! uns bei - den

cresc. f

woe! woe! Ah! such thoughts bring mad-ness
 dann! Weh! *Allegro.* Schon bei dem Ge - dan - ken

p cresc. fp p

o - ver me, all fren - zied make me.
 fas - sen mich die fin - stern Ge - wal - - ten.

p

To vengeance dark I would fain on-ward go.
trei-ben zu gräss - li-cher Ra-che mich an!

Ah! such thoughts bring mad-ness o - ver me, all fren-zied make me. To
schon bei dem Ge-dan-ken fas-sen mich die finstern Ge-wal-ten, trei-

ven - geance dark I would fain onward go.
- ben zu gräss-li-cher Ra - che mich an.

I love thee now with fond-ness un - end - ing,
Ich lie - be dich mit blu - ten - dem Her - zen,

with pain and bliss and ten - der-ness blend - ing, I love thee now with fond - ness un -
ich lie - be dich mit end - lo - sen Schmer - zen, ich lie - be dich mit blu - ten-dem

Ad. cresc. f. f. dim. Ad. cresc. p.

end - ing, And ten - - - der - ness blend - ing, With fears and with anguish, With
Her - zen, mit end - - - lo - sen Schmer - zen, mit Arg - wohn und Bangen, mit

hopes that nev - er lan - guish, With hopes that nev - er lan - guish, I love thee now with fears and with
ra - sen - dem Ver - lan - gen, mit ra - sen - dem Ver - lan - gen, ich lie - be dich mit Arg - wohn und

anguish, With hopes that nev - er lan - guish, I love thee now with fond - ness un -
Bang - en, mit ra - sen - dem Ver - lan - gen, ich lie - be dich mit blu - ten - dem

end - ing, And ten - der - ness blend - ing, With fears and with
Her - zen, mit end - lo - sen Schmer - zen, mit Arg - wohn und

an - guish, With hopes that nev - er, hopes that nev - er lan - - - guish. So love I
Ban - gen, mit ra - sen - dem, mit ra - sen - dem Ver - lan - - - gen, So lieb ich

thee. Ah! yes, so love I thee.
 dich, so, ja so lieb ich dich!

f

Red.

pp

pp

pp

pp

Red.

Why? (WARUM?)

237

ROBERT SCHUMANN, Op. 12, No. 3.

Slowly and softly. (M.M. ♩ 58.)

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo and dynamics are indicated as 'Slowly and softly. (M.M. ♩ 58.)'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'rit.' (ritardando). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the bass staff.

Whims.
(GRILLEN)

ROBERT SCHUMANN, Op.12. № 4.

With Humor. (M. M. ♩=192.)

[illegible]

This page of musical notation, numbered 239, contains seven systems of piano music. The notation is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The music is characterized by dense, complex chords and arpeggiated textures. Various dynamic markings are used throughout, including *ff* (fortissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions such as *ritard.* (ritardando) and *rit.* (ritardando) are present. Fingering numbers (1-5) are indicated for many notes. The piece concludes with a double bar line and a repeat sign, followed by two endings labeled 1. and 2.

This page of musical notation, numbered 240, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, complex chords and arpeggiated textures. Dynamic markings such as *ff* (fortissimo), *f* (forte), and *p* (piano) are used throughout. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings, including "Ped." and "Ped. *", are present at the bottom of several systems. The notation includes various musical symbols such as slurs, ties, and accents, indicating a technically demanding piece.

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